THE APPRECIATION OF SCULPTURE

RUSSELL STURGIS

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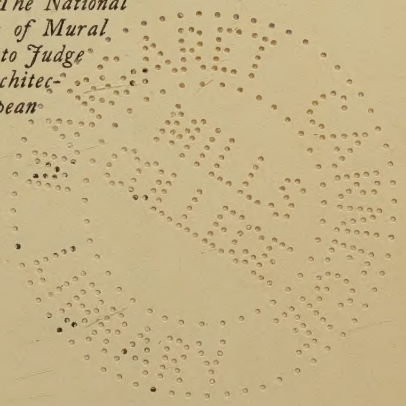
The Appreciation of Sculpture

A HANDBOOK

By
RUSSELL STURGIS, A.M., Ph.D.

Fellow of the American Institute of Architects, Member of The Architectural League of New York, The National Sculpture Society, The National Society of Mural Painters, etc., etc. Author of "How to Judge Architecture," "Dictionary of Architecture and Building," "European Architecture," etc., etc.



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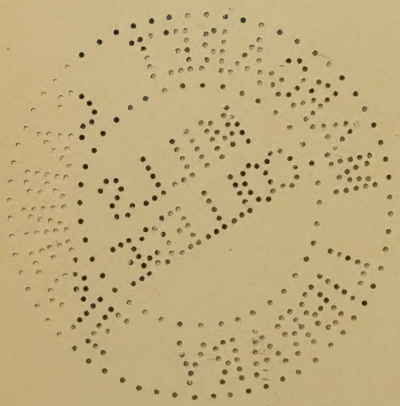

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THE APPRECIATION OF SCULPTURE

The Appreciation of Sculpture

CHAPTER I

THE GREEK STANDARD OF EXCELLENCE

Following the method used in another hand-book of this series, it will be well to take as our starting-point that sculpture which is the most generally recognized as without fault, humanly speaking, and even without serious short-coming. All works of art lack something of perfection, obeying in this the common law that you cannot get *this* without losing *that:* but the sculpture of the Greeks in the works of greatest importance, as produced between the expulsion of the Persians from Greece in 479 B. C. to the death of Praxiteles, which we may put at 350 B. C., has been accepted as more nearly faultless than any other class of works of fine art. Within those 130 years were produced sculptures which the world

of artists has recognized with what amounts almost to unanimity as works admitting of no unfavorable criticism.

And yet at this very moment of our inquiry the difficulty of forming positive and final opinions and the necessity of holding our judgment plastic, as it were, and free to be modified, is seen in this; that it is quite well known that all these works of sculpture were elaborately painted, except when executed in the first place in material of some chromatic interest. If they were of bronze they had eyes of another material, of glass or natural semi-precious stone, and the hair and jewelry at least were gilded; if they were of marble they were painted in brilliant colors. Hermes was made nearly red as to his flesh and vari-colored as to his scant drapery; Bacchus was still more brilliantly colored, with a flesh-tint of more positive red; the female statues were painted a paler color, and that with a purpose as deliberate and a conventionalism as uniform as are seen in the polychromatic woodcuts of the Japanese. Drapery was not

left to the simple effect of the folds as carved, but the painted pattern of the surface, or at least of the border, was carried in and out of the folds to emphasize their hollows and projections, and, to that extent at least, to produce a nearly realistic effect. These things being so, it is clear that the pure white statue of our times hardly existed for the Greek of the time of Pericles, or for him of the time of Demosthenes: and therefore it appears to us clear that our own conception of the perfect human work in sculpture is not altogether that which the Greeks, our recognized masters, had of their own work.

It does not follow from this that the modern world is wrong in setting up as its own standard these early Grecian works as we have them. The modern world has no conception of what the full effect of polychromatic statuary and relief was, in ancient times, or of what it might be. A few nineteenth century and twentieth century works exist, in which applied color is used: and a few in which beautifully col-

ored natural material has been employed :—onyx and chalcedony, ivory, gold and bronze; but these are looked upon as vagaries, as pleasant whims of an able man taking his pleasure, and they do not weigh with our generally accepted views about sculpture. The modern world, then, the world of people who have cared about fine art and have discussed it with one another since, let us say, the time of Eugène Delacroix, who, three quarters of a century since, was arguing questions of form and of the treatment of form with his brother artists—the modern world is not wrong in receiving, as its standard for the present and future, the now uncolored statuary and relief which it has treasured up, and which it finds on the whole superior to anything which has been done since in the same direction. Indeed it is inevitable that this art upon which all European arts of form have been based, should remain the accepted model of all perfection. We do not know all that a Greek artist had in his mind; be it so! That which we still have

Plate I.—SLABS OF THE CELLA FRIEZE OF THE PARTHENON; WORK OF ABOUT 430 B.C. EAST FRONT, NO. 6, DIVINITIES; A GODDESS AND PERHAPS POSEIDON, AND DIONYSOS. NORTH FRONT, NO. 6, YOUTHS CARRYING WATER JARS, AND ONE STOOPING TO RAISE HIS JAR. ACROPOLIS MUSEUM AT ATHENS.

Plate II A.—GRAVE STELE IN THE CENTRAL MUSEUM AT ATHENS; WORK OF ABOUT 375 B. C.

Plate II B.—RELIEF, A DANCER, FOUND IN THEATRE OF DIONYSOS, ATHENS, NOW IN CENTRAL MUSEUM THERE; WORK OF ABOUT 350 B. C.

of his workmanship remains superior in pure form to that which we find elsewhere.

These statues and reliefs are not so numerous as one is apt to suppose; for our museums are so full of much admired classical sculpture that we hardly stop to reckon up the very small number of pieces of supreme excellence. And these are, for relief sculpture, first, the bas-reliefs from the Parthenon (see Plate I) of which some are in the British Museum, unfortunately under glass (as indeed the climate and the smoke make it necessary that they should be), some in the Museum on the Acropolis at Athens and some still in the building; second, the alto-reliefs from the Parthenon, the famous Metopes, of which a dozen are in such condition that they still tell for what their sculptor meant by them; third, some of the grave-stelai found in the famous burial ground outside the walls of Athens, which are now for the most part removed to the Central Museum of that favored town; fourth, a few pieces to be found here and

there—two in the Museum at Naples, one in the long Chiaramonti Gallery in the Vatican, one or two in the Villa Albani; fifth, the more perfect slabs of the frieze of Phigalia now preserved in the British Museum; and, sixth, the reliefs of the temple and parapet of Athena-Nike, on the Athenian Acropolis. There are, of course, some pieces of approximately perfect work —of work only one degree less precious than the few. There is the long frieze of Trysa, found near the modern town of Asia Minor called Gjolbaschi; there are four or five still intelligible of the high reliefs in the metopes of the Theseion at Athens; there are the slabs from the Nereid Monument at Xanthos, and a morsel or two from Epidauros; there are many votive reliefs and a collection of sculptured archives—of documents inscribed on marble, with significant relief sculpture at top; nor is it easy in the case of any given comparison that might be set up, as in the fine Stele of Mynno in the Museum of Berlin or either of those shown in Plate II, to say

Plate III —STATUE FROM EAST PEDIMENT OF PARTHENON, NOW IN BRITISH MUSEUM; CALLED GENERALLY THESEUS. WORK OF ABOUT 430 B. C.

Plate IV.—STATUE FROM WEST PEDIMENT OF PARTHENON, NOW IN BRITISH MUSEUM; CALLED GENERALLY ILISSOS. WORK OF ABOUT 430 B. C.

that it is inferior to some of the pieces named in the first instance. Whether of the highest or of a possibly secondary merit, there are relatively but few of these priceless relics of the sacred period, 480–350 B. C.

So as for statuary and sculpture "in the round," we have not such an excessive amount of unmistakably perfect work in recognizable condition: nor even very much of secondary work of the great period. There are, first, the statues from the pediments of the Parthenon, the two reclining male figures, one from the eastern, one from the western pediment, in common nomenclature "Theseus" and "Ilissos" (see Plates III and IV), and several draped female figures grouped or single (see Plate V); second, the caryatides of the Erectheion (see Plate VI); third, the "standing" or "resting" Discobolos of the Vatican; fourth, the helmed statue at the Louvre called the Mars Borghese; fifth, the Victory of Paionios found at Olympia; sixth, one or two of the draped marine divinities (so called) which sit between the columns of the Nereid Mon-

ument; and seventh, the Hermes of Praxiteles (see Plate VII). Those are all of the highest order of art: and a few original pieces of less dignity or less importance to us moderns, remain: such as the six draped women (*danseuses?*) of the Naples Museum, all found arranged in stately order in the peristyle of that famous villa at Herculaneum. Such an original we may have, also, in the Amazon of the Berlin Museum: but the existence in the Capitoline Museum and in the Vatican of two other statues, differing but slightly in character, and of nearly equal merit, tends to a conclusion that all three are copies, or studies, of a lost original, perhaps the wounded Amazon of Polykleitos, made famous by Pliny. The lovely draped female statue recently set up in the Berlin museum, and published by Collignon, belongs in this list—unless it should be placed among the masterpieces.

There is still a whole class of sculpture of the time of Phidias which is undoubtedly original, and Greek, but not of supreme

excellence. This is the archaic, the visibly and admittedly archaic work : for it is the great glory of Phidias that he and his school brought early sculpture out of archaism to faultless excellence. The pediment statues of the temple of Zeus at Olympia are of this still archaic style. There are other pieces which, as to their original conception, are undoubtedly of this period and of first-rate masters too, but which are known to us by statues which are not surely the originals. It is easy to see how a splendid and famous original work, if a statue of life size or larger, would be copied accurately, now and then, and followed rather closely a hundred times, in a period which found sculpture its foremost means of expression. Also it is easy to understand that a type like that of the wounded Amazon, sure to be popular, would be studied again and again by artists of different epochs—different lands—different traditions—and presented anew, in a changed attitude; a new rendering of the theme. Such a piece is each one of the good copies (supposed) of Myron's famous

Disk-thrower,—that in the Vatican, wrongly restored, or that in the Palazzo Lancellotti (formerly Massimi). Again, the Athlete dropping oil,—he of the Munich Glyptothek; the Pallas-Athene of the Dresden collection; the spear bearer (Doryphoros) of the Naples Museum; the fillet-binder (Diadumenos) of the British Museum; each one is apparently such a copy of a very great original of Phidian time. Then, of the time of Praxiteles, closing the epoch which we have taken (480–350), there are copies of what must have been grand sculptures. The bronze "Apollino" of the Uffizi is such a statue; the "Sophocles" of the Lateran Museum is one, if it is not an original, and the same may be said of the "Euripides" of the Villa Albani and the "Demosthenes" of the Vatican. The statue of Bacchus in the *Museo delle Terme* is also such a copy: a very excellent one, never quite finished. Those are not the pieces to which we can refer with entire confidence as to their actual merit; as to the supreme excellence of the marble figure before us.

The most nearly perfect copy of a perfect statue is not necessarily endued with all the charm of its original; indeed it is nearly certain to lose something in refinement of modelling. In a history of sculpture mention of such pieces is in order, and pictures of them may also be given as illustrating the style of the epoch: but a history of sculpture allows for difference of quality —for degrees of merit—and records merely the facts, which are sometimes unfavorable to the piece of work under consideration. For our present purpose, which is the collating of the pieces which have in nearly faultless completeness all the merit of the art of the epoch we are considering, there are but few busts, even fewer statues, and many magnificent reliefs. The reliefs, at least, cannot be copies: they were made for and remained in the temple, the cemetery, the market-place. The slabs of the Parthenon frieze in the British Museum make up a length of 240 feet, out of about 523 feet which was the length of the frieze when intact. One beautiful slab, seven

feet long and filled with exquisite, draped female figures, is in the Louvre. All but one of the slabs of the western face are still in the building. In the Acropolis Museum at Athens are a few noble slabs from the east and south frieze; among them the two shown in our Plate I, a photograph made when they were first discovered and cleaned, and before the little museum building had been finished.

The metopes of the Parthenon are in very high relief—the highest relief—that which involves the total separation of certain parts from the background. There were ninety-two of them once, and even now there remain fifty-seven, most of them still in the building. Indeed, there are only sixteen of these slabs preserved outside of Athens. The votive reliefs on the Acropolis and those of the Central Museum on the road to Patissia, the famous tombal slabs from the cemetery at the Dipylon, most of which have been removed to the Central Museum, and those which still remain in the Theseion, or in the ceme-

tery; all these, added to the Parthenon sculptures and the Nike sculptures, go to make of Athens the capital of Europe for original Greek reliefs of the best time. The London display, in spite of its superb show of nearly half the frieze of the Parthenon, is still inferior in variety, in amount, in the dim light of the badly ordered gallery, and in the necessity already alluded to, of covering the reliefs with glass; while Paris, Rome, Berlin and Munich have but a bit here and a bit there of this characteristically perfect sculpture. And really we must learn to study the reliefs! The writer of this, on his way back from Athens to the north, met in Rome an artist and well known writer on art: and the answer made to the enthusiasms of the newcomer from Greece was, "Why, there are no statues there!" No, indeed! the Roman conquerors took care of that; they also, like our modern critic, who had lived for months in Athens, not knowing that the earlier Greek spirit is chiefly to be found in its relief-sculpture.

It seems necessary to insist upon the rarity of this Central work, because our ideas of antique, or as we call it, classical sculpture, are so often derived from the great collections of the Louvre and the Vatican, collections of such marked inferiority as to relief sculpture that a piece of pure Greek work in one of those long galleries may strike one with astonishment as he passes rapidly by the great array of Greco-Roman copies. Taking, then, these few pieces—the Parthenon statues, the Hermes of Praxiteles, the Victory of Paionios, and the reliefs named above, we are able to see in them the first coming out of masterly work from an epoch of experiment.

The interesting thing to note is the free use of convention. The sculptor was an observing and thoughtful man, whether he had learned his art technically or not; and see what he thought was the right way to treat a male figure! Note in the two statues shown in Plate VIII the extraordinary development of the muscular formation above the hip: surely that is not copied from life,

but we find it accepted at a very early time as a mark of the heroic development of the body. Note in the draped female statues (Plate V) the casting of the drapery: surely that was not copied from the folds which the garment made as it was worn in daily life. It was studied for its ultimate effect in the marble or the bronze, and especially for the sense of the strong and living body beneath the clinging stuff. It is indifferent to our inquiry whether that study was made in part by wetting or otherwise stiffening the thin material and casting it in folds, or whether the sculptor working in clay devised his folds in that material, casting merely a glance from time to time at the draped living model standing by him. The interesting thing to note is the early development of the artistic feeling. It comes before the careful study of nature; it is not too much to say that it comes before any true study of nature at all. It does not come without some observation of nature, but that observation is a lifelong business and began when the artist was a child; it

continued in his advanced state of pupilage, until, with his mind full of natural facts as he had seen them for twenty years, he modeled what he thought was an attractive ideal. Realizing the fact that he could not copy nature accurately, he was also not fully desirous of copying nature at all, but accepted with pleasure the other standard, the conventional standard, the hierarchic standard, if you please: he was ready to believe that it was in this way, the traditional way with slight improvements, that the human body and the drapery which covers it should be represented.

Out of this primitive desire for effect and expression rather than for close resemblance to nature, comes the great sculpture of the noblest time. The drapery cast about those seated figures of the Parthenon pediment (see Plate V) is as much a matter of convention as the drapery of the most archaic votive statue or as the nude forms of the earlier time. The effect upon the artist's work, of his constant observation of the human body in great and beautiful development

Plate V.— STATUES FROM EAST PEDIMENT OF PARTHENON, NOW IN BRITISH MUSEUM; WORK OF ABOUT 430 B. C.

Plate VI.—ONE OF THE CARYATIDES OF THE ERECTHEION, ON THE ACROPOLIS AT ATHENS. WORK OF ABOUT 380 B. C. THIS ONE IN THE BRITISH MUSEUM; ITS PLACE IN THE BUILDING FILLED BY A TERRA COTTA COPY.

is so very strong that even insensibly the figures would come continually more and more close to the natural standard. And yet the fact that they never reached it is shown by an easy and swift recognition on the part of us moderns, of the epoch to which each piece belonged. This recognition may not always be accurate; we may be misinformed and we may misinterpret the evidence; but we are always ready, after a short consideration of the facts, to say that such a piece is of the time of Phidias, such another of the time of Skopas, such another of the Greco-Roman period. None of them are very closely like nature: all of them are closely studied from nature: all of them are good art, and each differs from all the others in certain qualities of art which are as nearly as possible inexpressible in words. That is to say, the difference between the work of the time of Phidias and Polykleitos and that of the time of Praxiteles and Skopas results, not from any change of the natural human type—it is entirely a changing of tradition—each great sculptor in-

fluencing his contemporaries and his followers as to the way in which the human body should be treated in the arts of form.

CHAPTER II

GREEK CULMINATION AND DECLINE

Inasmuch as the interest of antique sculpture is, for us, wholly artistic—as we cannot know or closely guess what was the personal or emotional or non-artistic feeling behind it—it is of the very highest importance to distinguish between the most perfect work and that which, though fine, is inferior. And it is this very thing, this discrimination, which was the special work of the years 1860 to 1900. Distinctions formerly suspected were put to proof during those busy years. New distinctions were made and established. Things long supposed one were put apart, each into its own category. And so it was that the difference between a fine copy and the lost original was made clear.

It will be necessary to compare the undisputed original statue, the Hermes found at Olympia (Plate VII), with statues of the same epoch which are not thought to be

originals, however trustworthy they may be as copies—however fine in their individual capacity. There is a famous statue in the Vatican, occupying one of the four corner tribunes of the Belvedere and almost as famous as the other statue, the Apollo which takes its name from the same court and gallery. The Apollo Belvedere stands diagonally opposite to the statue which we are considering here, and which is called in some of the guide-books "Mercury," in others "Antinous" (an absurd ascription), and now more commonly a "Hermes." That statue, the praises of which have been sounded by generations of enthusiasts, owes its celebrity in great part to its having been discovered a good many years ago (in the sixteenth century), and to its having been placed in the most admired corner of the most famous museum of Europe. There is a statue in the British Museum labelled "Mercury," which was not found until long afterwards, and which then passed to the Farnese family, from whose palace in Rome it was transferred to the Museum in our

Plate VII.—HERMES OF PRAXITELES. FOUND IN THE RUINS OF OLYMPIA AND NOW IN THE MUSEUM THERE. WORK OF ABOUT 360 B. C.

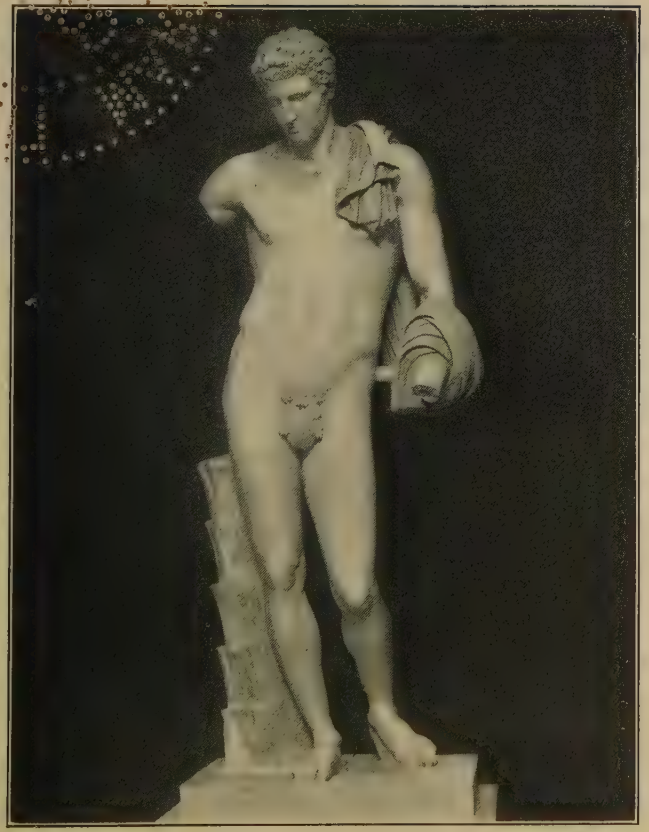

Plate VIII A.—SO-CALLED ANTINOUS OF BELVEDERE; VATICAN MUSEUM, ROME.

Plate VIII B.—SO-CALLED MERCURY; BRITISH MUSEUM.

own time. There is also a statue in the Athens Museum, found in the Island of Andros in our own time; and these three pieces are so nearly alike in pose, in treatment, that they give the strongest testimony to the character of the original from which all three have been copied. The palm of superiority is no longer given with unanimity to the Vatican statue, but by some authors to that in London, by others to that in Greece; but all three are statues of such uninjured condition and of such finish and technical quality that only the delicate analysis of the highly trained eye and mind of the student of art could decide between them, or could say whether one or another may possibly be the original work from which the others were taken. In one respect at least, the Vatican statue seems the finer conception. The trunk—the torso—is more nobly modelled, while the London statue has a waist given to it, as if the sculptor approved of laced-up corsets. Plate VIII shows these two side by side and from very nearly the same point of

view, and it is evident how closely they resemble the Hermes of Olympia, although that statue has the additional detail of the infant Bacchus supported on the left shoulder. The interesting subject of the treatment of the nude body may be followed in this connection by any one who will procure photographs of nude models and compare them, detail by detail, with these statues. An eminent living sculptor tells the writer that as for the great development of the hip muscles, that strange ridge which partly bounds the abdomen below and projects above the hip-joint on either side (see Plates VIII and XII), he has seen it developed to the full in a man who in a foundry has for years helped carry the heavy ladles of molten iron to the moulds; and yet he would not say that this muscular development, rare in living examples, takes anything like the form shown in this view of the Hermes of the British Museum (Plate VIII B). This, however, is only the most prominent and the most easily described of many peculiarities. The whole question of

the proportion of thigh to trunk and to the leg below the knee, the question of the setting on of the arm on either side, its growth from the shoulder and its position when it hangs somewhat freely, the proportion of the trunk itself as to the difference between the measurement around the body where it is largest—under the arms—and the measurement below, at what might be called the waist, and every separate rounding and flattening of the whole muscular system of the breast and abdomen, are all of them open to the student's question much less as to what they show or may be thought to show of the living model, than in respect to the conventions deliberately adopted by the sculptor. Again the comparison of the modelling of these figures in the whole and in the details with the unquestioned original statue, the Hermes of Olympia, is the best possible lesson as to artistic excellence, for it is a matter of course that words cannot express the admitted superiority of the resulting forms in the marble of Olympia, and in that of the

British Museum, or of the Vatican. Even if we were to adopt the theory of those who hold that the Hermes of Andros is nearer to its lost original than is either one of the pieces shown in Plate VIII, we have still to compare it with the undoubted original, the Hermes of Olympia, with the probable result that it will seem inferior to that splendid statue. If, then, we go a step farther, and compare with these erect statues the majestic seated figures of the Parthenon pediments (Plates III and IV), we shall find in them two claimants of the first and highest rank,—even as against the Hermes of Olympia. They, also, are undoubted originals: and their beauty and dignity have never been excelled in art.

It is the plague of all attempts to write critically about the plastic arts, that when an important question comes, words are not found by which that question can be stated —much less answered. In a matter of architecture or of another decorative art, the differences seen or felt by the critic may sometimes be expressed in words, or it may

be asked of the reader or suggested to him that he think for himself how far he is prepared to go with certain opinions set forth in the text which he is reading; but with regard to such pieces of sculpture as these, it is impracticable to show them aright by means of illustration in the book, —and even if a dozen photographs of each statue could be given and all these taken from correlative points of view there would still remain the hopelessness of expressing in words the thoughts which they call into being. How are words to express that minute increase in the projecting rotundity here, or there, its greater or less flattening? And yet it is upon such differences as these that there depends the greatness or the inferiority of sculpture. When we pronounce upon the approximate date of a relief, how are we to state in words what it is that we see in the refined modelling of the surface, which ineffable something marks the distinction between the work of master and master?

Take now one of the finest draped statues of antiquity, the magnificent moving figure

of the Vatican, the Niobide of the Chiaramonti Museum (Plate IX). It is immeasurably superior to any figure of the Niobide group as seen in Florence; and indeed there is no reason to call it a Niobide at all except for its vigorous action. It is a most valuable study to compare this drapery with that of the moving figure shown in Plate V, a figure which is undoubtedly three quarters of a century earlier, and of pure Athenian type, whereas the Niobide of the Vatican may well be of a later and of a freer and more independent school. The system adopted for casting the drapery is singularly realistic. There can be no doubt that with a little care and watchfulness that very disposition of the upper garment which is shown, could be reproduced on the living model to-day; while the undergarment is the simplest chiton, and is perfectly well understood. This argues no superiority, but only the presence of that realism which we do not associate with the work of the Phidian epoch, closing about 400 B. C. but which belongs, as we think, to the time of

Plate IX.—SO-CALLED NIOBIDE, IN THE VATICAN MUSEUM. WORK OF ABOUT 350 B. C.

Plate X.—STATUE CALLED APHRODITE AND ALSO A VICTORY: IN THE LOUVRE MUSEUM: POPULARLY THE VENUS OF MILO. PHOTOGRAPH OF 1876.

Praxiteles and Skopas, that is to say, to the half century after Phidias' death, about 430 B. C. Indeed a student of the two figures would admit at once the greater mastery shown in the Athenian figure. The body is entirely traceable and has been perfectly well put within the loose and floating garment; while in the Vatican statue it is not quite so clearly expressed, as indeed, the floating himation seems to conceal its action at the waist and pelvis. A further comparison with the two seated figures would seem to confirm the impression that the earlier work was the better, at least from the artistic standpoint. What is the curious difference in touch which makes the drapery of the Niobide seem of a thicker material than that in the Parthenon statue? Whatever it is, it seems to imply a willing abandonment by the sculptor of the more essential facts of the human body for the sake of the minor facts of the folds of cloth.

If now we enter the next succeeding epoch, the Alexandrian time, which lasts for

two hundred years (say, 340–140 B. C.) and is a time of decline, we find all the characteristics of a decadence; we find magnificent work closely associated with pieces showing a decline of taste and a loss of power. We have of original statues the Nike (Victory) of Samothrace, now in the Louvre, a statue which we can date, very closely, at 305 B. C., and which almost rivals the earlier Nike of Olympia; the Apoxyomenos of the Vatican; the seated Dionysos from Athens in the British Museum—all originals or of the first rank; the sleeping Satyr called the "Barberini Faun," and the very inferior, the unattractive, the debased pieces which we associate with the memorial set up by King Attalos on the Acropolis of Athens —the Gauls which are now in the Naples Museum; the "Dying Gladiator" of the Capitoline Museum; and the group, the Barbarian killing his wife, in the Villa Ludovisi. Those pieces are all of secondary importance; because they are deliberate studies of the form and features of less cultivated races than the Greeks. It is exactly

as if we were to speak of the relative importance of the red Indians modelled by Carpeaux, Ward and Massey Rhind; the statue may have been treated with equal nobility of purpose, but the subject is less dignified than the studies by the same artists of a more developed race of men. With the above-named pieces is to be associated historically the famous Laokoon in the Belvedere of the Vatican, a piece in which the consummate mastery of the human form is only equalled by the violent and unmeasured action of all three figures and the feeble and unintelligent use of the serpents. This deprecatory opinion, generally held today by those writers on Greek art who perceive and love its highest characteristics, is that of the time of special study of Greek art from 1875 on, as distinguished from the earlier general acceptance of the group as a masterpiece. But another most famous statue of this time, the Torso of the Belvedere may possibly have formed part of another group also offensive to us in its design; we can only take this as what it is, the

most masterly if not the most beautiful presentation which is known to us of the idealized male body. Plate LXV gives two views of this magnificent Hercules, the piece which Michelangelo, as we are told, considered his best master in art, and which is fortunately uninjured as to its surface in those parts which are not broken away. The statue found in 1820 in the Island of Milo, the ancient Melos, and which is now in the Louvre, the Venus of Milo, must also be classed with the pieces of this time (see Plate X) and so must the splendid bronze at Brescia, the winged Victory kept there; and also the Aphrodite of Capua, in the Naples Museum. These three statues may well be assumed to be each an original, but all to be studies and re-studies of the same type. Even the Aphrodite or Venus of Capua, though probably of the Roman period, may well be rather a reminiscence and a re-study than a copy. The type is that of the Nike writing on a shield the names of those whom she delights to honor or the record of their deeds.

As regards the Aphrodite of Melos, it must be stated that there have been several different opinions held and urged strongly by competent judges as to the probable state and purpose of the statue in its original condition. Even the epoch is disputed, for at least one most accepted archæologist and fearless critic of our own time claims for it an antiquity as great as that of the Phidian age itself—the fifth century B. C. It has even been proposed that the statue be taken really as an Aphrodite (Venus) and as such grouped with perhaps Ares (Mars), from whose shoulders she may be thought to be lifting the sword-belt—or else as "Venus Victrix" holding out the apple just received in the "Judgment of Paris." The placid, unsuggestive expression of face and the undisturbed attitude allow of this diversity of opinion; and yet it seems to the writer that a person who has studied the other two statues named above, and especially the Victory of Brescia, would feel the close relation between this piece and the triumphant masterpiece of the Louvre.

Ever since the placing of the statue in its gallery by the Seine, it has received a worship as general and immeasurably more intelligent, because coming from a more critical epoch, than the outcry of an earlier time which greeted the Apollo Belvedere and the Venus of the Medici in Florence. It seems odd to read in "The Newcomes" the greeting given to this statue which seems to us so modern a discovery, and one has to look up the date and to realize that it was placed in the gallery eighty years ago, before one can grasp the full significance of the long continued and constantly increasing chorus of admiration.

It is a curious fact that in the case of a statue of such unmatched fame and of recognized supremacy there should be so much doubt, not merely as to the original significance of the work but also as to its complete character as a work of sculpture—as a mere piece of modelling, of deliberately chosen pose, of the marble cutting. Thus the well known fact that the body of the statue consists of two blocks of marble, the

joint coming at the hip, and the further fact that it has always been set up with certain wedges inserted between the two blocks of marble, giving to the figure a tilt or inclination of undecided amount, illustrates the uncertainty which hangs over every ancient piece. The Venus of Milo was removed from its place at the time of the siege of Paris in 1871, and when it was replaced the amount of inclination was diminished—at least this was the general statement made by the authorities and accepted as true by students of art previously familiar with the statue. Those who remember it in its earlier pose, and those who have by them casts or carefully made photographs of a period before 1871, know how great was the slant, as if of a body carried so far from the ordinary vertical position of a person standing firmly on her feet, that this position could not be maintained for more than an instant. It was in a sense an injury to the statue; that is to say the exaggerated pose certainly contradicted the intention of the great artist who imagined the

work of art, and of him who finished it according to the original conception. As we have it now it is more reasonably posed—there can be no doubt about that—and yet neither that curious misconception of the statue as first received by its custodians, nor the serious injuries which the surface has undergone, nor the uncertainty as to the action of the arms—an uncertainty carrying with it an equal doubt as to the general purpose of the statue as a figure standing alone or as one of a group—none of these can be thought to injure the piece in any essential particular. It could not have been admired more heartily, nor could it have given to the enlightened people of the European races greater artistic pleasure, were it complete and in its undoubted original condition. In that original condition it would have given more instruction to the sculptor of modern times; unquestionably a perfect knowledge of what the Venus of Milo was meant to be would be a most valuable addition to the technician's stock of knowl-

edge and a new stimulus to his thought, but it is hardly to be supposed that the artistic charm would be enhanced. All of which is another form of words for the same statement, that what we are concerned with in a work of art is the artistic aspect of it; and also that this artistic merit of the piece is not so very much enhanced by any other significance than that contained within its own superfices. You are curious to know whether the "Venus of Milo" is a Venus Victrix or a Venus grouped with Mars, or a Victory, or, as some one has suggested, a Venus grouped with her winged son, the little god of Love, to whom she is supposed to be giving instruction. That is well enough; your curiosity is a respectable one: but it is not to be forgotten that it is a historical, or literary, or mythological, or sentimental question that you raise. If, indeed, we had reason to suppose that any figure grouped with the female figure which we see, or any shield or other attribute held by the Venus, would affect the general aspect of the piece—would alter in appearance the

pose of the female figure as it stands resting on the right leg with the left knee much bent and apparently supported on an object of some sort—if in that way the character of the statue were to be changed for us—but indeed we have no possible reason to suppose that those conditions existed.

A marked contrast to that severe and reserved conception is the very surprising statue shown in Plate XI and known to the world as the Venus of the Capitol. It is in the Capitoline Museum at Rome, and is one of the most perfect and uninjured pieces which have come down to us from antiquity, for when found in the eighteenth century in the city of Rome, carefully built up in a crypt or cell of masonry as if to preserve it at a time of terror, there were no injuries recorded except the tip of the nose and the forefinger of each hand. Although these fingers are named as restorations it still remains doubtful whether they are not the old pieces of marble found in the vault and replaced. When the present writer first saw this statue it was in

company with a first-rate archæologist, one who has become famous since that time in large explorations, and who has a singular insight into the delicate distinctions between the styles and epochs of Greek sculpture; and that brilliant man expressed his surprise that his companion should care for "that piece of decadent art." But it is one of the peculiarities of decadent art—that is, of the art of the Decadence at any period of the world's history,—that exquisite work exists side by side with the evidences of decline and even of corruption, not merely in pieces of the same epoch and the same land, but even in the same work of art. It is odd, by the way, that the most critical students who look over the whole field, class this statue with the Medician Venus and the Venus of Arles in the Louvre, and place, chronologically, each of these important works of a declining artistic spirit close to the Venus of Milo in their categorical description of antiquity. There is this distinction to be made, that while we know of no other work closely resem-

bling that shown in our Plate XI which is assumed to be an original work, no one would now claim that the Medician Venus is other than a late copy of a lost original, that is, of one of those modifications of the famous Aphrodite of Knidos, with which antiquity seems to have been abundantly supplied. The Venus of the Capitol is the study of a more mature person than the Venus of Milo, and this choice was evidently made with the very purpose of insisting upon the surface forms resulting from much greater plumpness of body. Accordingly the view given in Plate XI has been chosen from among several different views, that the half-tone print may preserve the singular elaboration of the statue, as in the flattened surface of the lumbar region, and the singularly delicate gradations of roundings and flattings which pass one into another over the whole surface of the body from shoulders to thighs and again over the limbs from hip to ankle. The statue is placed (as every statue ought to be) on a revolving stand which turns with a

touch of the finger applied to a strong copper knob. Standing in a chosen position with the light which has been found the purest and strongest, the student can place his statue at will, and there is infinitely great artistic pleasure to be got from the study of its carefully wrought forms, however much one might prefer to have in the same situation a statue with the virginal grace of a piece of the time of Phidias, or a piece which might be thought the work of Praxiteles or Skopas. Unfortunately the nude form was hardly studied in those days of early refinement. The female figures of the Parthenon pediment are not even partly nude, nor is it certainly known that any statue of this character exists of a period earlier than the one which we are now considering. We have seen reason to believe that if it is drapery we are thinking of, the Phidian type, as seen in the statues of the Parthenon, and the Praxitelean type, if we may call it so, seen in the Niobide (Plate IX), must be compared—and we must also study the drapery of the Roman figures of

the Augustan age as shown in Chapter III. But for the female form, studied for itself and because of its self-contained beauty and importance to art, we have nothing earlier than the somewhat indefinite period which we are treating now and which we have found it necessary to limit by the years 340–140 B. C.

Plate XI.—STATUE IN THE CAPITOLINE MUSEUM, CALLED GENERALLY "VENUS OF THE CAPITOL."

Plate XII A.—STATUE OF ROMAN EPOCH IN THE LOUVRE, CALLED A PORTRAIT OF MARCUS JUNIUS BRUTUS.

Plate XII B.—STATUE OF ROMAN EPOCH IN THE LATERAN MUSEUM, ASSUMED TO BE A PORTRAIT OF GERMANICUS CAESAR.

CHAPTER III

THE ROMAN EMPIRE AND EARLY EGYPT

It is notable to a modern student who spends much time in the museums of Europe, that the evidence before him points unmistakably to a very great production of sculpture during the centuries of classical civilization. There must have been an enormous amount of it produced, relatively to other industries, and relatively to the population, even in poor and unsettled Greece; but under the vast administration of the Roman Empire the relative proportion was perhaps increased, while the actual amount became at once incalculably great. What we see in the long galleries of the Vatican are mainly Roman copies of secondary merit, and such imitative pieces as were sculptured by thousands to adorn gardens and public promenades, where they count for little more than do the statues set upon the pinnacles of Milan Cathedral—well out of sight unless you climb to the roof,

and even then marred for the student by the brilliant sky behind them. The evident and, indeed, natural indifference to the merit of these thousands of decorative pieces is a thing to keep in mind. Writers have said that there was a larger population of statues in the Rome of Trajan's time than there was a living population: but we will note that the examples which we have by the thousand, either in the Chiaramonti Museum or the cold white galleries of Naples, such as were set about the forums and under the roofed porticoes, are works which we do not care very much about. The effect of such a prodigious production of inferior work was not, however, bad for the contemporaneous production of the finest work. It is not an evil, but a good, that ten thousand marble-cutters in the Mediterranean world were turning out, each ten statues a year: that was clear gain, because it gave the artist of purpose and of great powers of design a field to work in of which we, in our time, can have no conception. It is the fashion to say that

the Roman sculpture was all Greek; that is to say, that it was done by Greeks in the employ of Roman officials. But that statement is not absolutely true except in this way—the certain fact that it is Greek instinct which inspired the Roman world. This was not in fine art alone; it was the mission of the Roman Empire to hand down, to the world of Europe which was to follow, the Greek tradition kept whole and pure by the long, peaceful control of the Empire over all the Mediterranean lands. But as to the assertion that each important piece of sculpture was Greek in its inception—not only can it not be maintained, but the contrary is rather easy to demonstrate. If, for instance, we look at the reliefs from the lost arch of Trajan in Rome, we shall find a dignity and a certain technical handling of drapery which it is not easy to surpass even in the art of the fifth century B. C. The folds of the toga are not those of the himation; and what is more important, the touch of the Italian of 100 A. D. is not that of the Athenian of 420 B. C.

But (and here is a good comparison to start with) which of the two will you prefer?

Even if you begin with the admission that the Greek art of the fifth century B. C. was the most perfect known to us (and we have begun by that admission), we have still to certify to ourselves that we find each separate piece better than the corresponding piece which we may choose out of the later epoch. One is reminded of the opinion sometimes expressed by architectural designers of first-rate ability and taste—the opinion that as a whole Roman architecture is more attractive. It has so much more in it—so much greater variety, so much larger knowledge, it aspires to so much more, it is so immeasurably more vast and wide, that even the mastery of the Greek of his delicate details and refined proportion cannot carry it against the ordered majesty of the Roman structure. So to a certain extent it is with sculpture. To take Plate XII, the figure of "Junius Brutus" in the Louvre, or that of the so-called Germanicus in the Lateran Museum, which are not

necessarily the finest, but only two of many of the interesting portrait statues of the first century A. D.—there is in them a close study of nature, an admirable thing to watch, showing itself in contrast with and, as it were, refusing to be subdued by the Greek tradition. It is indeed uncertain how far the details of the personality were considered by the Roman or Greco-Roman sculptor in his working of portrait statues. The face, the form of the head, the placing of the ears, the neck in its comparative thickness and length, in its peculiar build and setting on (always an interesting subject in portrait art) these may indeed be assumed to be close studies from the living model, which in this case is of necessity a thing to be copied closely, not a mere subject of general study on the part of the artist. The hands may be thought to have been very closely studied from life; and with the hands go the arms or at least the forearms. But who shall say how far this close following of nature, of the individual nature, was carried? When a portrait artist

is engaged with the setting on of the nose to the forehead he has a most difficult but interesting task in hand, for no two faces are alike in that characteristic, and the difference is one easy to identify, to carry in the mind, to insist upon. Is the setting on of the arm to the shoulder and the relation of the point of the shoulder to the collar-bone very much less individual? Would not the sculptor be much influenced at once by the opposing wishes to produce an heroic figure and to stick close to nature in this detail, which must have seemed to him a matter of importance in portraiture? There is a story of a very great and famous personage of the eighteenth century whose portrait a contemporary sculptor wished to render in the grand style and who was the first to laugh at the incongruous aspect of the strongly marked old face, wrinkled with thought, expressing knowledge beyond that of his time and a satirical interest in the world as he saw it around him, placed upon an athletic frame as of a man thirty years

younger and one who had developed his muscles rather than his thinking machinery. The Roman would not have done that, because to a Roman the form of age, the form even of partial decrepitude, was not a thing to abhor or to avoid. We have statues of antiquity representing even deformed persons, which therefore we call "Æsop," and we have statues of old and feeble and decaying vitality, which we call Epictetus or Seneca for want of a name. The Roman was not unaccustomed to the nude, even when the nude was no longer brilliant with the first charm of youth, even when it had passed far on the downward grade. And therefore when we see a statue as completely ideal as the "Germanicus" shown in Plate XII, we are compelled to suppose that this piece was intended as one of those entirely ceremonial portraits which stood for the young military hero, the nephew of the imperial master of the time, the favorite commander of a Legionary army, the powerful governor of a province or of a group of provinces, in fact the per-

son whom we represent to-day shrouded in a uniform coat of ugly fashion, bedizened with dangling crosses. The Roman glorified such a young dignitary by showing him in an ideal perfection of bodily frame treated as the principal subject and draped only in part, with the also much idealized garment of the time allowed to fall loosely over the hips and the forearm. We are to take these statues as the highest mark of honor and favor which could be done to a celebrity of the time.

It may be well to pursue this subject a little further and to consider the statue, Plate XIII. This marble is in the Louvre, representing a Roman who has not yet reached his full stature, indeed, and who still wears the bulla or hanging locket in which (or in its contents) there lay some superstition of good luck, but who has assumed the toga. Now it is uncertain whether this garment is the *toga prætexta* (the toga with the purple border), or the full toga of manhood which was not assumed, as we are told by Pliny, until the time

Plate XIII.—PORTRAIT STATUE OF A ROMAN YOUTH. LOUVRE MUSEUM.

Plate XIV.—RELIEF SCULPTURE: MARCUS AURELIUS OFFERING SACRIFICE, ATTENDED BY THE FLAMEN DIALIS, A BOY HOLDING A BOX (OF INCENSE?) AND OTHER SERVANTS OF THE RITE. SCULPTURE OF ABOUT 180 A. D. MUSEUM OF THE PALACE OF THE CONSERVATORS, ROME.

when the bulla was abandoned and the young man was thought to have reached the age of discretion. Of course it is entirely unknown who is the person represented. We are concerned only with the strong evidence in the piece itself that it is a portrait, and that it is of an excellent time of Greco-Roman art, that is to say, of the time between the accession of Augustus and the death of Nero, about 25 B. C. to 65 A. D. This statue has always been interesting to students of costume, because the extremely complicated and for us only half understood wearing of that voluminous garment needs every contemporary illustration which we can bring to bear upon the subject. It is, however, more than that, it is an interesting specimen of the way in which a portrait statue may become a beautiful and permanently valuable work of art, in the days of graceful and unchanging costume. A sculptor of our own time would be obliged to study the fashion plates that he might render the portrait of a man twenty years dead without commit-

ting some disagreeable solecism in the cut of the trousers; and even with the greatest care he is absolutely certain that his statue, offending no one when it is accepted, will be a monstrosity to the people of only half a century later when the fashion he has been compelled to represent shall have become obsolete, with the result inevitable in modern costume, of being also hideous. But the Roman dress has never become ugly to us, and whether it is studied thoroughly and realistically, as in Plate XIII, or as a more decorative adjunct, as in the two statues shown in Plate XII, it is equally a help to the design, enabling us to receive without special regret, this substitution for the still more admirable treatment of the nude.

Plate XIV is a Roman relief of a later time, a relic of the lost arch dedicated to Marcus Aurelius, and therefore erected and the sculptures wrought probably after the death of that Emperor, 180 A. D. Decadence is obvious enough in the work of that reign and of the time that was to follow. The re-

lief is indeed imperfectly preserved, for some modern disfigurement does surely exist in parts of the group; but the conception can be perfectly understood and the desire of the Roman artist of the second century A. D. to tell the story which he had to relate, is as visibly strong as his inferiority in all technical and even in all artistic ways. It is curious to see what pains have been taken to force the heads all into profile, and how awkwardly the composer has done his work. The drapery, too, has lost its charm; it is too obviously copied from copies, too evidently the result of the artist's memories of other reliefs, excluding, as it seems, the study of the men around him and their garments. It is a first step in the direction of that modern characteristic in fine art which leads on towards relation and description—things often incompatible with a lofty artistic conception. The greatness of Roman art is lost in this as completely as the purity and delicacy of that Grecian sculpture which was of Grecian lands alone.

In what has been said above there is no attempt to assert any superiority of first century Roman art over the splendid art of the Greeks: we are comparing the later with the earlier work as we compare the work of the pupil with that of the master: but it is open to any one to find a charm in the work of the younger men different to that which he found in the work of the Periclean day. Or, to take the very important matter of decorative sculpture which is not of human subject; consider the reliefs of the time of Augustus, the study of the leaf forms, and indeed of plant form in general, and note that nothing done by the Greeks in their day of greatest artistic achievement could be compared with this for a moment for variety, for realistic sense of what natural objects have signified to the artist for the purposes of ornamentation. This newly gained sense of architectural purpose in the sculpture of plant form, animal form and even humanity would naturally tell upon that sculpture which has no immediate decorative

purpose. Or again, consider the human and the partly human figures, "garden statues" if you choose to call them so, terms and the like. The figure of unquestionably Roman epoch (Plate XV B) which we compare with one as certainly Greek in origin (Plate XV A) and Greek of a good time, is not necessarily inferior to it. We must give up the child on the faun's shoulder—he looks like a restoration; it would surprise no one to learn that that wretched little figure was put there in the time of Constantine—but apart from this the terminal figure is fine and well conceived. The truth seems to be that the whole Mediterranean world was filled with the artistical sense which had manifested itself most strongly in Egypt four thousand years before; in Assyria, for a moment, at a much later period; probably in Babylonia and other parts of western Asia, at different and not easily fixed periods; and at last, in its highest development known to us, in Attica and Central Greece, about the middle of the fifth century B. C.—that this artistic

sense, slowly fading, if you please, and losing some of its childlike vigor and intensity of purpose, had broadened and grown sympathetic. The cup found in the trenches at Alesia (where Cæsar lay encamped before the stronghold of Vercingetorix) is a good specimen of what we have learned to call the Augustan art of Rome. Plant form did not interest the Greek sculptor very much, nor, so far as we can infer from vases and the like, did it interest the Greek draughtsman very much, except as he took the changing curvature of the edge of a leaf or the ramifications from a common centre of a sprig of leaves; satisfied with that one suggestion received from nature and then going on to compose his own sculpture, moulding his anthemion in color or in low relief. But the Roman working fifty years before the commencement of our era, as near as we can judge, loves his laurel leaves as well as ever a Greek loved the torso of a youthful athlete, enjoys it beyond measure, revels in casting his leafage in graceful

Plate XV A.—TERMINAL FIGURE, FLUTE PLAYER. LATE GREEK WORK. BRITISH MUSEUM.

Plate XV B.—TERMINAL FIGURE, SATYR, OF ROMAN EPOCH. LATERAN MUSEUM.

Plate XVI.—STATUE OF DIORITE, IDENTIFIED AS A PORTRAIT OF KING CHEFEREN, OR KAFRA, OF THE FOURTH DYNASTY. BOULAK (NOW GIZEH) MUSEUM.

combinations and interspersing it with berries in the highest possible relief—in more than relief, in solid projection from the surface of the vase. And note how purely decorative he is in his treatment of it. As compared with modern work of the sort this is not "realistic" at all, for the distribution of the fillets which bind the laurel branches together, and the fact that the branches are cut and hung up with their butts uppermost, shows that they are selected to adorn a triumphal or a memorial composition. The designer is a true decorative artist; he has not worried himself about the treatment of his vegetation, nor has he spent much thought about its growth; he has laid the twigs and the branches, the leaves and the berries, in imagination at least, upon the rounded form of his cup in such a way as to produce a beautiful result. Or study the relief sculpture of leafage exhibited here and there in the museums of Rome, some part of which we have learned to trace to that famous Altar of Peace which Augustus saw inaug-

urated. We might go farther afield and include in our examination the exquisite reliefs in stucco of the first century A. D.; but it is impossible to carry the consideration of ornamental use of sculpture very far—that is not the purpose of this book—we have only to enquire how far such a decorative tendency existing in full strength and applied alike to the colossal buildings of the Imperial City and to the portable playthings of the nobles, might influence the character of the human sculpture itself. At least it seems a necessary conclusion that the freedom given to the treatment of costume is akin to the interest shown in leaf form and in purely ornamental slabs and panels. Moreover if that is true, is it not also true that these tendencies are expressed in part in the stateliest sculpture of the time?

In comparison with this work of the last great epoch of antiquity, let us consider that of the earliest epoch known to us; that is to say, as far as artistic matters go, the early Empire of Egypt. The statues

which we are considering may be dated 3500 B. C.: that will do as well as another date: it is earlier than any date even approximately associated with any other kingdom or race, except always the newly-fixed facts concerning the peoples of the Mesopotamian Plain. The statues of Prince Ra Hotep and his wife, Nefert, in the Gizeh Museum show as much ignorance, if it is ignorance, about the facts of the feet and the hands, as would a carving of a South African savage: but the facts that the pose of the body is well understood, the head well set on the torso, powerful, well marked, and correct in its main mass, are all the evidence of a strong sculpturesque tradition already in existence, and of a strong sculpturesque feeling in the artist who composed the statue. We are inclined, therefore, to ascribe the clumsy fingers and toes and the very poor articulation of the wrists and ankles to the awkwardness which we might expect in men designing statues which are to be worked by ignorant chisel-men toiling in hard material.

The statue of Cheferen (see Plate XVI) is much more developed in the way of knowledge: and in both these figures it is well to note the extraordinary characterization of the head. In each case it is a portrait. The archaic feeling for the human body, nude and semi-nude, is always that it is to be represented in a certain deliberately adopted way: but whatever the priestly rule may have been for the head, it is evident that the artist broke away from it in both of these instances, and in the very seat of human expression found the most play for his refined art. As for the wooden statue (see Plate XVII), which may almost certainly be dated as early as either of the two stone ones mentioned, it is on record that when it came out of the dry sand which had preserved it for centuries there was a general shout from the Arabic workmen employed—"the Sheik-El-Beled!"—that is to say, the head man of the village. The poor fellows saw in this statue, six thousand years old when they took it up, the very image of the masterful official who

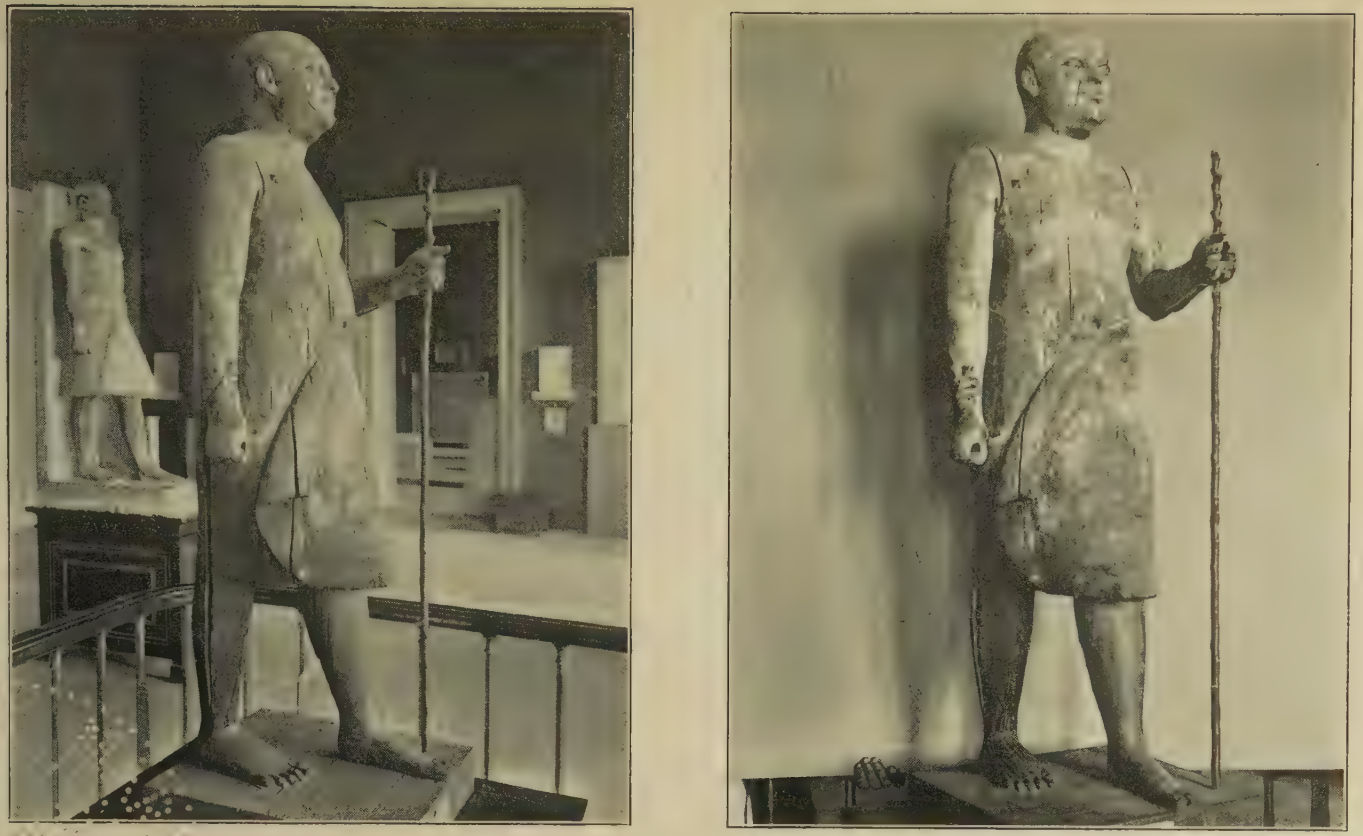

Plate XVII.—WOODEN STATUE, FOUND IN A TOMB IN THE NECROPOLIS OF MEMPHIS. WORK OF THE FOURTH DYNASTY, 3998-3721 B. C. (FLINDERS PETRIE.)

Plate XVIII.—PYLON OF TEMPLE OF HORUS AT EDFOO, BUILT UNDER THE PTOLEMAIC KINGS ABOUT 250 TO 125 B. C.

controls each hamlet along the Nile; with his businesslike, selfish straightforwardness he was there incarnate, or nearly so, visible to the eyes of all.

There is another interesting thing about the Egyptian sculpture, and that is the extreme boldness of its architectural adornment in relief. The work of Edfoo (see Plate XVIII) is not very ancient; but it is of the same character as much earlier structure, and there is no other building in such good preservation, for Edfoo was covered deep in dry sand until Mariette cleared it away in our own time. That it is still of that form of relief which we call cœlanaglyphic is not to deter any one from recognizing in it all the characteristics of true relief sculpture. If you were to mould and cast one of those figures in plaster and were then to work with a chisel, planing and scraping away all the material until the figure was left projecting from a flat background, you would have bas-relief of an approved form. This same way of carving the surface is common in the arts of many

nations and times ; the Japanese use it with great effect in ivory and on a smaller scale ; it lends itself extremely well to architectural use, because the round column can be thickly covered with such ornamentation, without losing its roundness and its aspect as a supporting member—a fact easily to be noted in this very temple of Edfoo, as in others of much earlier time. Whether in this form or in the more familiar bas-relief with the background cleared away, the Egyptian wall-sculpture was elaborately painted in brilliant colors of most marvellous architectural effect. And this chapter may close with this suggestion to the reader, that although it cannot be maintained for a moment that sculpture is chiefly concerned with the adornment of architecture, it is also true that some of its greatest flights, its most swift and notable advances from a lower to a higher plane, have been in close connection with architectural monuments.

CHAPTER IV

THE EUROPEAN MIDDLE AGES

Sculpture is always the most sensitive of the arts. It is the most easily lost and the most difficult to recover. Throughout the long centuries of slow evolution in artistic design, there remains for the people even of a lower civilization, of a depressed national character, of a lowered prosperity, much sense of the value of color and of decorative patterns. Hence it comes that while painting in one form or another, mosaic, inlay, the use of varied materials in combination and the application of painting by hand, are all more or less prosperous, at no time do they disappear. When a community is well-to-do and at peace sufficiently to allow its members to think of building or of making utensils, the decoration of those pieces goes with their structure; and this decoration, when it is a matter of surface adornment in color or what is equivalent to color, is never without interest. When,

however, it consists of solid form, the whole disability of the epoch becomes evident, and the modern student finds himself in the presence of an art which has gone to pieces. A strong instance of this is seen in the third and fourth centuries A. D., when the great Empire was gradually losing its military and intellectual strength, in a way very hard for us to understand. Years of peace for the whole Mediterranean world had brought in their train not prosperity and life, but universal decline, a decreasing population, a fading municipal and racial strength in every quarter of that world. And for our purpose this decay is most visible in the decline of sculpture considered as a fine art.

Considered merely as a record, sculpture existed very late. The reliefs of Trajan's column, representing the march of his triumphant army in the lands which we now call Hungary and Transylvania, and those on the Antonine column of similar subject, tell the story of Roman frontier wars and as historical documents are of singular value.

They have lost what is for us the real essence of sculpture, its charm as an appeal to our eyes, accustomed to compare the arts of many epochs. The sarcophagi of the time show the same decline of the artistic spirit. The sculptures on the arch of Constantine erected about 315 A. D. are either taken from earlier buildings, not of the Augustan age but furnishing sculptures immeasurably superior to those that are put beside them; or are of Constantine's time and singularly base and trivial. Greco-Roman art was dead when they were wrought; and for six hundred years thereafter sculpture was destined to sleep in all the western lands. The Greek impetus, so long carried on by Roman admiration and Roman energy, had faded out of the world, and there was as yet nothing to replace it.

Now, the revival of sculpture in the tenth century is one of the most curious things in history. What were the influences at work to cause a decided advance in this art at a time when Europe was still sunk in barbarism? The country was thinly settled,

the populace destitute of comforts and of the commonest education, the feudal system with all its abuses remaining the one protection against anarchy, and the monastic system with all its degradation affording the one shelter for learning and thought. And yet as early as the ninth century there is a marked advance in the fine arts, the arts of mere adornment giving place to those which combine thought of some importance and some subtlety with the decorative principle.

If our business were with historical sequence as a principal subject, we should have difficulty here in tracing the connection between the decaying Roman spirit and the growing modern energy. For our purpose of comparative study it is well to skip at once to the twelfth century and to look at the sculpture of a great Romanesque church.

The Romanesque church conceived by the builders of the old Cathedral of Chartres (Eure-et-Loir), has wholly disappeared; but when, about 1130, the two towers of the west front were built, the gable was ad-

vanced between them in such a way as to lengthen the nave by two bays. At that time the statues which adorn the west portal of three doorways were either wholly new, completed for this very rebuilding, or else they were so recently completed that the enterprising and vigorous bishop and his most able helpers, the master-builders of the work, were entirely content with them, and were proud to set them up in their new place. There are over 700 statues on that front, but we are concerned at present with two or three individuals among them, idealized portraits of two kings, a queen and a prelate. The photograph, Plate XIX, is taken from the southern jamb of the middle or "royal" doorway—from the church itself. There are four of those statues in the splayed jamb of the doorway, each backed up by a round, engaged column, and then outside of those columns is a fourth column without an added statue, but this is a piece of repair, the director of the works having very properly preferred to leave that angle

unsymmetrical—without the statue which it should have received—rather than to replace the lost ancient piece by a modern solecism.

Plate XX shows two statues which adorn the lowermost part of the arched roof of this porch; that is, they are two out of the six which stand on the same level as the figures sculptured on the lintel over the doorway itself. XX A is the left-hand or northernmost figure on the northern side, XX B is the middle figure on the southern side. These are two of the four-and-twenty Elders of the Apocalypse, only that, as the ancient version speaks of the "stringed instruments" (citharas) instead of harps as in the English Bible, so these two Elders carry, the one a curious instrument of strings drawn upon a frame, the other a violin or rather a viola of ancient form. These heads are, then, ideal altogether, which means that the artist was not obliged to give the facial character of any living person, but studied his model or models as far as he pleased, creating the heads and

Plate XIX.—CHARTRES CATHEDRAL, WEST FRONT. PART OF THE SOUTH JAMB OF THE MIDDLE DOORWAY.

A

B

Plate XX.—CHARTRES CATHEDRAL, MIDDLE DOORWAY OF WEST FRONT: STATUES IN THE ARCHED HEAD OF THE PORCH.

faces from out of his memory or from the examples before him, or from the combination of both. So with the drapery; we are not to assume that in these figures or in the portrait statues of the great jambs below, there has been any specially careful copying of the dress of the times. On the other hand, as the dress of the higher clergy was in a way comely, grave and dignified, giving fine forms and much gracefulness of bearing to a well-built man so draped, and as the robes of nobles and noble ladies when in their "weeds of peace" were also ample and dignified, so the artist was surrounded by sufficiently good material and in sufficient quantity.

All these figures alike are treated with special reference to their purpose as architectural decoration. That is not to be lost sight of for a moment, because, in order to understand the point of view of the artist (always the first and chief thing to observe), we must keep constantly in touch with that controlling influence of the arts of France in the twelfth century. The greatest school

of decorative sculpture which the world has ever seen was in process of evolution. As compared with the Romanesque sculpture of which these Chartres statues are good, though not the best specimens, and with the Gothic sculpture which succeeded this, nothing else which the world of art knows is of equal value when considered as a part of architectural display. The Greeks in their greatest time did not turn their attention to that scheme of enriching buildings by sculpture closely fitted to its purpose ; the Greeks of later times did not, so far as we know, conduct the study far enough, though pursuing it in such monuments as the Mausoleum at Halicarnassus, the bounding wall of Trysa, the Lion Tombs of Lycia ; the Romans, though they tried it seriously (see Chapters III and X), had not at their command sufficient talent, sufficiently trained, to do the work aright. It was left for the Frenchmen of the twelfth century to teach the world what sculpture might be when affiliated closely with architecture, and what architecture might be-

come when supplied with an unlimited decoration of excellent sculpture; and the thirteenth century was destined to emphasize and to urge anew that noble lesson. Even the work of two centuries later, the flamboyant sculpture, was but an enlargement, even a refinement (though refinement may often be too sophisticated to retain its full strength) of the same artistic truth.

Consider that Gothic sculpture to which allusion has been made; let us look at its very finest examples—at least those examples which are the most faultless, the nearest in their sculpturesque qualities to the plastic art of the Greeks. We will not look for the same spirit in the French work of 1250 as in the Greek work of seventeen centuries before; but a similar longing for great achievements in the modelling of figures, the truthfulness of pose, the gesture, the characteristic forms as seen through and beneath the drapery, this, combined with the drapery itself treated in the noblest and most sculpturesque way, we have

a right to expect of the thirteenth century Frenchman, and we shall not be disappointed in our search for it.

Plate XXI shows a part of the middle doorway in the west front of Reims Cathedral, four of the statues of the north jamb. The extremely elongated character of the Chartres statues is not seen here; these figures are hardly more slender and tall than a modern sculptor would think appropriate to his purpose. Even the modern sculptor of the academic teaching now in fashion, would think himself free to increase the relative height of his figures for a definite purpose. He would think himself free to do so—it does not follow that he would always use the privilege. For let this be considered: when a certain equestrian statue was exhibited about the last year of the nineteenth century and it was noted that the rider, seated upon his war saddle, had such a length of limb that the whole foot and some inches of the ankle (or the boot thereunto corresponding) were to be seen projecting downwards beneath the

Plate XXI.—REIMS CATHEDRAL: MIDDLE DOORWAY OF WEST FRONT; PART OF NORTH JAMB.

Plate XXII.—SCULPTURES IN SOUTH TRANSEPT OF ABBEY CHURCH AT SOLESMES (SARTHE): UNKNOWN ARTISTS, CLOSE OF FIFTEENTH CENTURY.

belly of the horse, this wholly untruthful representation of the facts of nature was defended by the sculptor and by his friends, on the ground of the unusually great stature of the officer whose portrait was in hand, and the supposed necessity of insisting on the fact of the relative height of his figure; also on the ground that the pedestal was to be extremely high and that the figure would appear foreshortened. But that question, as to whether such a device was justifiable in art, was carried up to a tribunal of two or three sculptors having the best French academic teaching, and they said with one voice that their schooling had been the other way, that they had been told to avoid such tricks, "for, of course, the eye of the spectator allows for such foreshortening as would be found in even a much higher placing of the statue, as upon a high wall; and, as for the unusual height of the man—it was not the horse that should be dwarfed to produce that effect." The Greek warriors of the Parthenon frieze are represented astride of horses

not bigger than ponies, but this is evidently done with the deliberate purpose of bringing the heads of the mounted men down to a level with the heads of those who stand erect—the Isocephalic Principle, as it is called—for this piece of convention is so far recognized as to receive a Greek name. Indeed in Slab 23 in the west frieze, a youth stands beside his horse, and as he stands his raised right arm allows daylight to show between the elbow and the horizontal line of his horse's back—so diminutive are the steeds of those gallant Greeks. Statuary would hardly allow such a deviation of fact as the Greek of the Phidian time thought he had control of, when it concerned the matter of a low relief of great extent and elaboration. But indeed these various opinions set forth in the practice of sculptors of many periods merely point to a freedom enjoyed by the artist, and which we have no right to refuse to the twelfth century workman with his strongly felt need of making his figures look like the columns which accompany and support

them, or to the thirteenth century workman with his greater freedom, his wider knowledge, his more ample means of expressing his thought in sculpture without injury to the architectural background.

For two hundred years the school of mediæval art retained its individuality, and its power, when checked in its advance by war and public distress to recover itself rapidly and begin a new life. Thus, while France was struggling with civil war aided by the invasion of the English kings, other nations of northern Europe went on with the development of sculpture, and the dominions of the French sovereign were themselves ready for a swift and brilliant blossoming out of the art of the fifteenth century when peace was restored. With the year 1450 we may mark the full display in France of architecture which we call flamboyant, and this brought with it a very splendid sculpture with characteristics all its own. We consider Michel Colomb as the master of that art, but there lived at the same time and worked in harmony with

him admirable sculptors in France, in Flanders, in those countries of the Upper Rhine where the Dukes of Burgundy held sway, and notably in Germany. This is the art whose disappearance one regrets so sincerely, and has such frequent occasion to regret. The sculpture of the North died in its young development, swept away by the invading spirit of the classical Renaissance coming over the mountains from Italy. There had been, since the beginning of the century, the marked disposition in Italy to study the works of Greco-Roman antiquity as the only true art of form, but this process of thought and this labor was little known to the people of the North, who went on with their own natural evolution in fine art, influenced on the one side by Flemish and on the other side by ancient national traditions, and occasionally but only occasionally, invasions from Italy bringing with them rather an earlier (or semi-mediæval) influence than that of classical revival. So in France we have of the years between 1450 and 1500 such sculp-

tures as those of the Abbey of Solesmes, of the famous Church of Saint Riquier near Abbeville in the far north of France, and in the Cathedral of Abbeville itself, and in such statues as those couched upon the tombs of the princes who lie at rest in the Church of Brou in the far southeast of France.

Plate XXII shows a group of the sculptures of the Abbey of Solesmes, showing what French sculpture was seeking during the last quarter of the fifteenth century. The figure on the right is a celebrated piece of realism, the Joseph of Arimathea who holds the foot of the shroud in the group representing the burial of Christ; the figure seated and with clasped hands at his left is the lamenting Magdalen and the female figures beyond are two of the women who attend the Mother of Christ—the right-hand figure of the two holding a box of ointment. The author of these pieces cannot be absolutely identified. There can be little doubt that they were all wrought, this whole elaborate composition together with

the other groups which make of that chapel so marvellous a place of pilgrimage, before the close of the fifteenth century. The characteristic of them all is, no doubt, realism—a close study of the human form in its attitudes of exertion and of self-centred grief —and of costume as the sculptor saw it around him, but subdued and conventionalized into drapery. The last and highest merit of the art of form, beautiful and intelligent modelling, whether of the whole person or of the separate parts of the body, the ankles, the wrists, the neck, the cheek —this indeed is not as yet attained. The need of further development, decades of study, a half century of constant, diligent, loving study of nature and translation of nature into the terms of art, is all as obvious as the intrinsic merit of the pieces themselves. But it is something that every lover of sculpture must regret—the denial to this splendid fifteenth century art of the North of its due; of that which the world owes every good school of art, a chance to develop itself free from foreign influences.

But it was not to be; the Italian influence was already strong in France by the year 1500; and this was the influence of a century-long study of Greco-Roman art. Then with 1515 came the reign of Francis I, "The great king of the Renaissance" and the school of realism disappeared before the school of classical refinement.

The reader should not forget that the study of the technical workman, the professional, the man who is to spend his life in achievement, must be very largely directed towards those practical matters of hand-work which constitute, indeed, his daily needs. The sculptor must, first of all, know how to produce in soft material which he moulds, or in hard material which he cuts, whatever forms he may perceive even dimly in his mind. Therefore it is that the close daily and hourly study of the sculptor will be generally directed towards that form of art which promises the most to him as its pupil. He sees what the new invading school has to offer in the way of technical achievement, and forgets his earlier tradi-

tions in the joy of the new discovery. The learned, the scientific, the highly organized art will always carry it over the more untrained and more unconscious art, because each separate workman feels that there is so much to be gained for him in studying minutely these more faultless and, as he thinks, more intelligent processes. No sculptor can be expected to pursue uninterruptedly the work which he had begun, when he sees at his side other work which is certainly more full of knowledge, even if an occasional doubt comes to him whether this new art is wiser, or expresses thought better, or has better thought to express, than that on which he has been brought up.

CHAPTER V

THE ITALIAN REVIVAL

For the art of the neo-classic period it is to Italy that we must go first—to the work of the fifteenth century Italians. The Southern contemporaries of those artists in the north whose names we associate with the flamboyant architecture of France and the florid style in Germany, are men of a different stripe. There is no longing for the ultra-picturesque, no love of the fantastic and over-strenuous, in their work. On the other hand there is to be seen the most beautiful mingling of a gentle, almost effeminate grace with a wider knowledge of sculptural possibilities than had been possessed by the men of Europe since the second century. The Italians had been studying what they could find easily of Greco-Roman remains; but it is wonderful to note how little they possessed: and also how poor was that little, in comparison with what was still underground, or hidden in

distant Greece, and which has become known to the modern world. The modern world has but a few fragments of the vast treasures which Pausanias saw, or might have seen: but even those fragments were nearly all unknown to the men of the Risorgimento. If we search in the records of the fourteenth century and again in the fuller history of the fifteenth century it will become evident to us that the student living in a small Italian city, and with only horseback travelling at his command, had within reach only two or three pieces of genuine antique work, and those two or three pieces very often inferior —even debased—in artistic style. The tradition is that the first of all modern sculptors, Niccolà Pisano, studied, especially, a Roman sarcophagus; and the identical piece is pointed out in the Campo Santo of Pisa, its front covered with a double composition in high relief. This is indeed a very fine piece: Vasari says that the Pisans brought such trophies from afar in their ships; but there were few such relics above ground in

the thirteenth century. The marbles with which are filled the long galleries of the Vatican, of Naples, of the Uffizi, and the smaller museums scattered over Italy, had not seen the light for a thousand years, when the artists of the early revival were trying to steady their minds by ancient examples; the statues and reliefs were covered up with débris, the ruins made by war, tumult and neglect. It is a subject which has not been studied to the bottom—the spirit in which those early men went to the Roman remains at hand for anatomical knowledge and for sculptural and workmanlike modelling and cutting. They took, too often, Roman work of the second century A. D. for fine Greek sculpture: and their modelling was, to the end of the Risorgimento, injured by this fact,—that is to say we can explain in this way a certain lack of skilled technique; but still they got from their examples the grand style of modelling, while they rejected the narrow and inconsequent thought which alone those sculptures represent.

Luca della Robbia is one of the earliest of the great men and one of the most individual among them. With less strength, at least with less robustness than Donatello, he is probably a more refined artist, and that quality of refinement is shown in his group, The Visitation, which stands in the little church of St. John in Pistoja. This, which is shown in our Plate XXIII, is a work of his maturity. It is one of his not very numerous groups "in the round" and it is wrought in his own favorite material, that glazed, hard pottery which is named from him. It is curious to see how, in his evident desire to impart Sentiment to Form —to seek the expression of sentiment in form alone—he has eschewed for this one occasion the brilliant and solid coloring of his glaze, and has left the piece, except for slight decorative adjuncts, in that ivory white which is not only the color natural to the make and composition of the ware, but also the nearest akin to the tint of white marble after a short exposure. If, then, we regret the denial to the flam-

Plate XXIII.—THE VISITATION, BY LUCA DELLA ROBBIA, IN CHURCH OF S. GIOVANNI FOURCIVITAS AT PISTOJA. WORK OF ABOUT 1435.

Plate XXIV.—RELIEF INTENDED FOR ALTAR-BACK: THE MADONNA BETWEEN S. LORENZO AND S. LEONARDO: BY MINO DA FIESOLE, ABOUT 1465.

boyant school of the North of any chance to develop its own realistic methods tending towards picturesque vivacity, we are not the less delighted with the Italian practice of rendering simple thought and feeling, the thought and feeling of all men, in this refined and unexaggerated manner.

A later sculptor, Mino di Giovanni da Fiesole, has, in his delicate fancy, even more of the taste and the inspiration of an earlier time than Luca della Robbia; very much more than the famous, the energetic, the forceful Donatello, who yet was almost of a previous generation—so early in the fifteenth century were his years of strength and of great production. The charm of Mino's work is not to be explained by any words which the language supplies, nor has that grace ever found expression or explanation apart from its own chosen medium. Ruskin says of this workman that his chisel seems to cut life and to carve breath, and even the rushing eloquence, the too ample verbiage of Ruskin must have been found unequal to the attempt to explain to others

These two monuments, also the work of Mino, are among the most important of the lovely wall-tombs of Central Italy. Each contains a recumbent figure, laid on the bier above the sarcophagus in which the body is supposed to be (and probably is) inurned. Each tomb has, carved upon the wall above, the portrait of the dead, that emblematic relief of which there has been mention, and above that again, in the lunette of the arched fronton, a delicate piece of relief sculpture—in the one case a Madonna and Child, in the other a medallion portrait of the dead man. Each tomb has an exquisite architectural setting with pilasters and a delicately wrought basement, and upon this basement an inscription, with angels in relief which seem to support its tablet, is in each case a most refined composition.

It is from such work as this by Rossellino, Benedetto da Rovezzano, Jacopo della Quercia and Mino that the famous and magnificent works of Michelangelo, those well-known tombs of the princes of the

House of the Medici, took their origin: but they are the work of the sculptor's later life, when the spirit of the Renaissance had grown feeble in Italy, and when the personality of the man, Buonarroti, had come to the front, for better and for worse.

The Pietà of St. Peter's Church in Rome was completed when Michelangelo was a very young man (see Plate XXV). It is Florentine fifteenth century sculpture of exquisite grouping and faultless modelling, but filled with a new and very individual power over the surfaces both of the nude and of the draped figure. The Mother of Christ holds the dead body across her knees: and it has often been noted that the female form is shown as carrying easily the great weight, while the mother's face is youthful, impossibly so, for a natural woman. But Michelangelo himself explained this as the expression of a pure and holy life, apart from all supernal influence; and indeed the face has but little decided expression, no bitter grief, no ardent love; the face is contemplative and no more.

And the lover of pure sculpture, of the art of form for its own sake, may love this most of all the master's works : for it is free from that striving after the violent and the strange of which there is said below what has to be said.

As a sculptor, Michelangelo's life was a series of disappointments. He was in his own thought a worker in marble ; but his greatest achievements are in fresco painting. The great Moses of the tomb of Julius II, the Madonna in a church at Bruges in Belgium, the Risen Christ of the Church of S. Maria Sopra Minerva are almost the only completed pieces of importance, other than those we have been considering and have now to consider. Much as the special student of art or the worshipper of genius may love the Bacchus and the Saint John Baptist of the Bargello, the David with its curious history, the reliefs, and the unfinished pieces like the Saint Matthew and the very late Pietà of Florence ; that affection is given to the inferior though still characteristic work of one of

Plate XXV.—THE PIETÀ, BY MICHELANGELO, IN THE CHURCH OF S. PIETRO IN VATICANO, ROME, IN FIRST (EASTERNMOST) CHAPEL OF SOUTH AISLE.

Plate XXVI.—TOMB OF LORENZO DEI MEDICI, BY MICHELANGELO; IN SO-CALLED NEW SACRISTY, CHURCH OF S. LORENZO, FLORENCE.

the most powerful and original artists who have lived.

The Medicean monuments were undertaken as wall-tombs (after an earlier attempt of another sort had been abandoned), but the abounding energy of the artist, striving always for wider scope, attempting more and ever more ample means of expression, forced upon the wealthy family which governed the republic of those days the more grandiose scheme which we now see fully realized. It is a square room, not large when considered as the sacristy of a great church, but still spacious: and its interior ordonnance is of quite surprising dignity and simple grandeur. This, the so-called Nuova Sagrestia was built expressly for the tomb, and indeed has received an architectural treatment which makes it a single design, embracing and combining into one the two separate tombs of Giuliano, the Duke of Nemours, and Lorenzo, the Duke of Urbino. These two princes died in 1516 and 1519, but Michelangelo was not a patient subject to this encroaching

family which had destroyed the liberties of his beloved Florence, and the sculpture was never completed. We may imagine that after his final abandonment of it, any unfinished details of the architecture could be and would have been carried out in strict accordance with that which already existed. We know and we see that no one has dared to touch the sculptures which had been left almost from the hand and chisel of the great sculptor whose impressive personality seems to have filled up the Italy of his time. Plate XXVI gives the tomb of Lorenzo with its immediate architectural setting.

The monuments include, each two gigantic recumbent figures, those set upon the cover of the sarcophagus in which the body is laid, and the seated portrait statue, how completely idealized we do not know, of the prince in whose name the tomb was set up. The reclining figures are known by names which were affixed to them even in the sculptor's lifetime, and which were certainly recognized and accepted in a way by

Michelangelo himself. Those of the tomb of Lorenzo shown in Plate XXVI, are always called Twilight and Dawn, and we are to accept the female statue as Dawn chiefly because the Aurora of antiquity is recognized as a goddess; while the marble giant who reclines on the opposite side of the sarcophagus is, by exclusion, the Evening Twilight. It is a pity, perhaps, that these names have become so firmly fixed upon our tradition, upon our historical and artistic associations with the monument. Aurora and Evening for Lorenzo's tomb, Day and Night for Giuliano's tomb—what are those names to this inquiry? What have those names to do with the magnificent sculpture which Michelangelo thought, as sculpture, were the proper appendages of his portrait statues? The female figure, Night, is complete and has received a high polish, Michelangelo's practice in this setting, as many will think, a worthy example to those lovers of art who dislike polish as giving an effect supposedly "unnatural"—as if it were the business of a statue in

veined or in pure white marble to look like nature! The other statue, the great colossus called Day, has never been completed, the head at least is most rudely blocked out, showing the chisel marks in every part and affording an excellent suggestion of the essential character of noble sculpture in marble. It is one reason why one loves the polish, that it suggests the hard and enduring material—it is one reason why one loves to see the half wrought head, that the slow evolution of the sculptor's thought is more clearly seen when surprised in taking shape, when half complete. These figures, moreover, are far enough from being any one's canon of form; the gigantic work of Michelangelo does not suggest the taking of its proportions as final perfection. It is rather as a suggestion of the almost impossible, of the extreme in energy and in rude force, that we go to this great artist. The Lorenzo portrait statue, shown in Plate XXVI, is, on the other hand, rightly named il Pensieroso, or The Thinker. The face of it was for many years so shaded that indeed,

it could not be distinguished at all. At some time about 1875, light was admitted to the New Sacristy in greater abundance and from other directions than before, and since that time the statue has been visible as other statues are.

A curious fact has been the great loss of interest in the statue itself and even in the whole monument. It is even a surprise to those who remember the statue when it was still possible to write of it as Samuel Rogers did :

> "What from beneath its helm-like bonnet scowls?
> Is it a face or but an eyeless skull?
> 'Tis lost in shade, but like the basilisk
> It fascinates and is intolerable."

It follows from this change that the latest writers of weight on Florentine sculpture speak of the tomb without any of that old sense of awe; and from this it follows, again, that their comments are far less heartily laudatory. It is somewhat the rule, during and since the closing years of the nineteenth century, to treat this and the companion monument as works of the Decadence

—certainly as works of Michelangelo's later and less tasteful style, a style assumed to be closely connected with the admitted pomposity and false dignity of some of his architectural compositions. Of course the actual objection to the monument as a work of sculpture lies in the forced and almost grotesque attitudes, the determined search for something overstrained, too forcible, too violent; and with this there is a feeling shared by almost all lovers of the sculpture of the time in Italy, that Michelangelo was very ready to desert nature and nature's forms altogether, seeking in his profound knowledge of the body and all its composing parts an opportunity to create a Nature of his own, in which movement should be more violent, muscles more pronounced, expressions more strongly stamped upon the countenance, than is to be seen in human life. It is in this way, undoubtedly, that the real Decadence of sculpture began in Italy. The most marked characteristic of it all was the continual striving of imitative minds to do what this mighty

and original mind had done, and the first sculptors of the decline are precisely those who were the closest students of the master, Baccio Bandinelli, Guglielmo della Porta, Raphael da Montelupo and Montorsoli. Still, as this brief enquiry has little to do with the work of those imitators, and as Chapter VI, which deals with the decline, has much better men than they to describe and to appraise, so it is fitting that this chapter be closed by thoughts about the sculpture of two men who were exactly contemporary with Michelangelo: Jacopo Sansovino, who died six years after him, and Benvenuto Cellini, whose death-date is the next year again, 1571.

The greater Sansovino was he whose name, as known to his parents, was Jacopo Tatti, and he was called by his better known surname because of his connection through his master with a little town near Arezzo in Tuscany. He lived only six years after the death of his great contemporary, and yet he seems to be his successor as supreme sculptor of Italy: for Michelangelo was caught up

by the Papal orders and turned into a painter of symbolical and Christian subjects at a time so early that it left the greater part of Sansovino's busy life after and beyond that period. From the time when Michelangelo began in earnest upon the ceiling of the Sistine Chapel, which we may fix at 1510, he, only thirty-five years old, was able to produce but little sculpture, and it was just at that time that Jacopo, four years younger, began to be employed upon his most important work.

Michelangelo was sculptor by choice, painter by compulsion, architect because every one concerned in fine art, and thought successful in it, was called upon by some prince or prelate to design buildings. Sansovino was sculptor and architect from the beginning, architect perhaps first, and by his earlier teachings, but sculptor also because in the good times of art the man who ordered the disposition of the street front was compelled to carve, or at least to model, the compositions which were to form its chief glory. Now, Sansovino, in conse-

quence of influences which it is hard for us to trace, shows from the first as strong a desire to avoid excess as his more famous contemporary always showed to resort to it. We cannot be sure of these influences, it has been said—but assuredly one of them was the close connection between his statuary and his own architectural designs. Thus in the Loggetta at the foot of that Campanile in Venice which fell in ruins in 1902, there was one of the most remarkable pieces in Europe of skilled disposition of sculpture; a design which in architectural simplicity and significance alone deserves to be compared with any small and purely decorative building we know. This was built by Sansovino in 1540, and adorned with a broad attic of relief sculpture by Girolamo da Ferrara, bronze gates by Antonio Gai (though these are of later date) and four statues by Sansovino himself, arranged in niches of the façade and so near the eye that for once architectural adornments can be studied as pure sculpture. Of these four statues we give (in Plate XXVII) the Apollo, which is

the statue on the left of the main entrance to the Loggetta, and the Minerva, which is the farthest towards the left, or south. If, in addition to these we could give the other two statues of the series, the lovely Madonna group in terra-cotta which this same Loggetta holds, like a shrine, the Bacchus of the National Museum of Florence, the St. James in the Cathedral of Florence, and the St. Julian carved above the door of the church dedicated to him in Venice, we should note in them the same restrained and yet powerful modelling that is seen in the Apollo. There are other noble Madonnas, in Venice and in Rome. The huge statues at the head of the great out-of-door stairs in a courtyard of the Doge's Palace in Venice, the Neptune and the Mars which give that beautiful *perron* the name of The Giants' Stairs, are indeed conceived in a different spirit. In them it seems as if something of the fire and fury of Michelangelo inspired their creator, and the yielding to this inspiration has caused that loss of charm which comes always when a man is trying

to do that which it is not in his nature to do successfully. We may regret the willing abandonment of Michelangelo to force and violence; we may regret it deeply, and yet admire to the full even the work in which those tendencies showed strongly: but in the sculpture of the less mighty man, the lesser genius, the inferior though still clear and truly creative intelligence, we find the sculpture of force and violence a little absurd. The mission of Sansovino was to preserve some of the vanishing charm of the Risorgimento; and he was fitted for that by his simple style, his freedom from mannerism, and by a feeling for the decorative side of art such as befitted a Venetian artist. What he had to do was to provide regular, seemly, well marshalled fronts for palaces, —these being the natural exteriors of well planned, well conceived, well built edifices, —among them the exquisite library of Saint Mark, chief of all buildings of the sixteenth century. He had then to provide as the adornment of these, amid the multitude of sculptures of less value furnished by his

pupils and followers, two or three clearly noble conceptions of his own. This is as much as to say that he came very near to the position of the modern architect who, if the Fates should permit, might also be a sculptor of renown. Is it conceivable that in our time a man of real force as a sculptor would deliberately become a master builder and devote his time to the plan and ordonnance of noble buildings? Should that come to pass the world might see—we cannot tell—once more, a true revival of architectural art. One who has filled his mind with the charm of the early Renaissance and loves as he ought to love the works of Donatello and Verocchio, della Quercia and della Robbia, Mino and Rossellino, will be ready to think the statuary of Sansovino cold. One who has enjoyed to the full the grasp and swing of Michelangelo will be inclined to think the work of his contemporary tame. This, however, it is safe to promise, that if a student will compare again and again the work of the earlier men and the greater man with the work

Plate XXVII.—TWO STATUES, CALLED MINERVA AND APOLLO; BY JACOPO SANSOVINO. IN FRONT OF LOGGETTA, CAMPANILE DI S. MARCO, VENICE.

Plate XXVIII.—VIEW IN LOGGIA DEI LANZI, FLORENCE. THE RAPE OF THE SABINES, AND HERCULES KILLING A CENTAUR. BY GIOVANNI DA BOLOGNA. THE STATUE BEYOND IS AN ANTIQUE.

of Sansovino, they will find arising in their thought a respect for the sculptor and his art, and a constantly increasing suspicion that the epoch was better than they had supposed. For that is the curious thing about the Italian Decadenza as it is about other periods of decline—the charm, the grace, the refinement have lingered after the first impulse is spent.

There is still another famous artist who was the contemporary of Buonarroti and of Tatti, that marvellous worker in bronze who was called by his own name to the day of his death, violating all the traditions of Tuscan art and artists. Benvenuto Cellini was indeed born twenty-five years later than Michelangelo, but he outlived him only seven years, so that while his youth is contemporaneous with the middle age of the great Florentine, his work done in France for the famous king of the Renaissance, Francis, is only just prolonged beyond the other's busy life. And as Michelangelo, the sculptor, was at his best in the design and the adorning of monuments, his mightiest thought

and most nearly faultless execution going to the completion of a tomb, so Benvenuto is at his best in a wholly decorative bronze, something which makes no pretension to grandeur, which is, indeed, a development and an enlargement of jeweller-work. The piece which travellers think of immediately, and which most persons know the best of the sculpture of the Italian time, the Perseus under the arches of the Loggia dei Lanzi, is also, especially if we take it with its pedestal, the most perfect expression of this, the lifelong characteristic of Cellini. The pedestal stands on a block let into the low parapet, which block on the outer side shows its whole depth and bears a very curious and elaborate low relief in bronze, illustrating the famous adventure of Perseus, the rescue of Andromeda. The pedestal itself, elaborately wrought in marble, the corners emphasized by curious consoles, provides four niches in which stand four statuettes of entirely symbolical meaning. The guide-books call them Juno, Jupiter, and what not, but it is not in that way that

the student of neo-classic art reads either their apparent significance, or their Latin mottoes borne by the labels beneath their feet. As for the principal group itself, the Medusa lies in a most contorted attitude upon a cushion whose presence puzzles all the historians, and the body is treated with a singular mixture of realism and bold interpretation, the spouting blood itself wrought in the bronze. Treading down the body of the slaughtered monster is Perseus holding up the snaky head, while the great sword of the god fills his right hand: and we note that the artist would not injure the smooth disposition of the left side of his hero by allowing a scabbard to dangle there —at least there is the sword-belt, bearing the only inscription which the artist cared to give to his work, and ending in a mere knot through which the blade is assumed to have been slipped. The marvel of it is that an artist accustomed to the most minute and delicate work, and who has filled this monument so full of detail, should have cared so little for great refinement of

modelling. How did it happen that the statuettes are better things than the large statue? Why are the limbs of Perseus so unintelligently modelled? Is it really a matter of scale—and could not the practiced hand and eye lend themselves to an increase in the size of the parts? Assuredly the smaller things which we have of Cellini are better. We would prefer to possess the famous salt-cellar of the imperial collection at Vienna, clumsy as are the attitudes of the two divinities which preside over it.

CHAPTER VI

ITALIAN DECADENCE—FRENCH TRANSITION

The sceptre was passing from Italy, and the seventeenth century, in painting, was for Velasquez and the Dutchmen. In sculpture the whole of Europe was languid. It was not a breakdown like that of the fourth century, a collapse in technical skill and in knowledge; but decline was everywhere,—decline in taste, in energy, in definite purpose. And yet there is one very able sculptor who begins the seventeenth century for us, and another who takes up the work as his predecessor lays it down. Giovanni da Bologna, who died very old in 1608, is followed by Lorenzo Bernini, another of the long-lived artists (1598–1680); and these two men have the largest share in carrying on the work through the Decadenza, leaving it then to France. There is always a crowd of sculptors around the leaders; but it is the need

of a brief enquiry like this to make one —the best—man stand for many.

> "John of Douay shall work my plan,
> Mould me on horseback here aloft,
> Alive—(the subtle artisan) ! "

It is in some such words that any Florentine noble of the second half of the sixteenth century might have spoken of that strong Fleming who became an Italian in his youth, and a Florentine, in spite of his two geographical surnames. This powerful artist represents for us a definitely later epoch than that over which broods the vast influence of Michelangelo; but he is not a follower of Michelangelo, not one of the crowd of imitators who tried to find his strength in his exaggeration.

This artist is best known to our own times by his famous "Flying Mercury," the statue in the National Museum of Florence representing the youthful god alighting, as it were, on the point of the left foot; but, inasmuch as his gaze is upward and his gesture is emphatically one of uprising, and to be so interpreted—rather

to be considered as really in flight, only bound by the necessities of hard and heavy matter to be propped on a support. The true nature of this support when treated as a part of the design is evident, when we consider the nature of that mass of bronze which it forms; it is a head, as of Zephyr, breathing out wind; and as in Cellini's statue the flowing blood of the Medusa was rendered in bronze, so here the actual presence of the wind is given, and it is that and not the physical and tangible thing which is supposed to support the wind-borne deity. Still it was not this piece which made famous that remarkable sculptor who, coming to Italy from the far and unknown northwest of Europe, speedily took the lead in that country of slowly declining art. The excellent suggestion of Louis Gonse that had John of Douai not steered his bark towards Italy he would have been one of the chief sculptors of the French Renaissance, is calculated to leave us with a sincere regret that this great contemporary of Germain Pilon and Bartholomé

Prieur should not have been allowed by Fate to aid in the development of a new and vigorous art, destined to flourish without serious decline for one hundred and fifty years, rather than to come in almost at the close of the artistic epoch in Italy. His work, though, was done in Italy, and as if by an Italian; and as such we must take it. There is in Bologna the bronze fountain in the great square; in Florence there is the fountain in the Boboli Garden, the Rape of the Sabines in the Loggia dei Lanzi, the Hercules killing the centaur under the same vaulted roof; central Italy is full of his important works, large and small, and the equestrian statue alluded to in Browning's poem (quoted as in the edition of 1855)—that of Duke Ferdinand in the Square of the Annunziata in Florence, seems to have assured his predominant position among the Italian artists of his time. This work was not put up till 1608, and it is well enough for the books to say that it is not his masterpiece, that pieces of his youthful prime are finer things, as in-

deed it is natural that they should be in view of the fact that the times were bad and public taste declining. It is still a great work, a bold and vigorous piece of bronze, worthy to adorn the noblest city in the world—for which, indeed from the art point of view, Florence may easily be taken.

Plate XXVIII is a view of two of his pieces as they stand in Florence under the arcade of the Loggia dei Lanzi. The piece most in evidence is the seizure of the Sabine woman, in which there has been found a great chance to contrast youthful manhood with vigorous womanhood and with the forms of old age. The group in the background is Hercules or more probably Theseus killing a centaur; wrought by Bologna in 1599, but this group alone would not have made the artist famous. It is curious to note how far he has gone in his eager desire to avoid axaggeration. Violent muscular action is almost ignored in the Hercules—the very arm which holds down the head and shoulders of the struggling

monster is only in part made rigid by the effort,—it is as if it were evident that a force other than physical were acting here, though in defiance to sculpturesque expression. This work, admired as it is and has been, is a production of the man's old age. But the Sabine is of 1582 when Bologna was still short of sixty; a good age for the masterpiece of a vigorous man; and artists are always a long-lived race. It is a noble group: and in one respect among the most remarkable works of European sculpture,—in the faultless lines and masses as shown in all the hundred points of view which its out-of-door situation allows.

Plate XXIX presents the work of Giovanni Lorenzo Bernini (1598–1680) the famous architect who was brought from Italy by Louis XIV and set to work on a design for a Louvre of Italian majesty. The scheme failed, the design was not accepted, the famous artist at whose feet lay the art of Italy had to relinquish his hold upon France, in which land he left merely that portrait statue of the great King Louis

which was destined to disappear in the tempests of the Revolution. In Italy Bernini is known also as an architect, and it may well be that his huge colonnades were even during his lifetime admired by more persons than could be expected to enjoy his sculpture. Fully as much as in the case of Sansovino, fully as much as with the earlier men, the sculptors of the true Risorgimento, did Bernini conceive of sculpture as his own, his personal work, and his architecture as in a way the secondary achievement which every powerful and original artist of the time had need to undertake.

The statue of the prophet Daniel, which is shown in the plate, is as perfect a piece of modelling and as simple a piece of thought as his work affords. There is certainly nothing in it of that pomposity of which we accuse his vast architectural compositions; and with a work as dignified as this and as truly fitted to its purpose of adorning a chapel in a great church of Rome it is safe to leave, for the present, the study of the artists of Italy and to approach

our last group of sculptors of old times—of those who still worked and flourished before the outbreak of the Revolution in 1789. The eighteenth century is a much abused epoch, but there is noble art in it still, and France has had the secret known only to her, of preserving for her artists an energy of their own in the days of decline, out of which comes progress again at the earliest moment.

In the fourth chapter the French sculptors of the transition were considered very briefly; and then the subject led us to Italy, because it was in Italy that the Greco-Roman feeling arose and grew strong —that feeling which was to dominate all Europe, from the time of its conquest of the north early in the sixteenth century. We have not been able to speak of the contemporaries in France of the great Italians, Michelangelo, Sansovino, Ammanati, Cellini, and John of Bologna; but the men among them whom history knows best, Germain Pilon and Bartholomé Prieur, each dying about 1590, would be of equal

Plate XXIX.—STATUE OF DANIEL THE PROPHET, BY LORENZO BERNINI, IN THE CHIGI CHAPEL, CHURCH OF S. MARIA DEL POPOLO, ROME.

Plate XXX.—TOMB OF CARDINAL MAZARIN, BY COYSEVOX: FORMERLY IN CHAPEL OF COLLEGE DES QUATRES NATIONS (NOW MEETING ROOM OF THE INSTITUTE DE FRANCE). THE TOMB IS NOW IN THE LOUVRE MUSEUM.

importance with the contemporary Italians except in this—that the future was not with them. The future was not with the evolution of mediæval art; it was with the study of neo-classic art and what that art might bring with it, and this was thoroughly established in France in the hands of Coysevox (1640–1720). But unfortunately for the art of that immediate epoch in the North, the contemporary work in Italy had already gone through a long period of development and decline, which double movement had occupied two centuries and a half before Coysevox was of age to do serious work. Because of this late coming of the Frenchman as of the other classically minded sculptors of the North, the style taken up by them was a bastard one: nothing else was possible, at first, while Italy offered no stimulus. It was vulgar in a way; but there is nothing more interesting, were there time to follow it up, than to trace the struggle of the more serious artists of France with the Italian importations, which they felt to be inferior in intelli-

gence, affected and trivial in sentiment. We shall see in the work of a still later master a still greater triumph over this tendency to triviality which marked the later Italian school. But in Coysevox the two tendencies struggle with one another. They contend for the mastery in a way so visible and pronounced that no one can fail to see in the tomb of Cardinal Mazarin (Plate XXX) both the architectonic knowledge of the Italian school and its infirmity of purpose. Those figures which accompany the tomb are not satisfactory, they are not sympathetic, they are neither noble nor graceful if we are setting up a high standard for nobility and grace. As compared with the statues of Sansovino (Plate XXVII), these figures are lacking in dignity ; as compared with those of Bologna (Plate XXVIII) they are lacking in force ; and yet there is evidently a grasp of the subject, a power of modelling the figure in any attitude without violence as without feebleness ; and in the portrait statue kneeling above, there is equally admirable work in a technical way,

with what is admitted to be immense merit in artistical portraiture in a dignified form. Coysevox left behind him an enormous mass of work; he was one of the most diligent artists and at the same time one of the most even, for there is little of his great series which is unworthy of the rest—which can in any way be said to lower his general standard. He is best known, undoubtedly, by his portraits, by such extraordinary pieces as the bronze bust of Condé in the Louvre, a bust which has evidently served as a guide to a later artist, as shown in Plate XL.

We are compelled to take Coysevox as the representative of a great many artists who were nearly contemporary with him, Nicolas and Guillaume Coustou, Pierre Le Gros, Martin Desjardins, all Frenchmen—and Andreas Schlütter of Germany; but indeed it was a slack time in sculpture, the seventeenth century. In the century that followed they called it with pride *le grand siècle;* but that was a political phrase, coined in honor of *le grand roi*, Louis

XIV, and the political and military changes of that time. Nobody whose life was mainly devoted to the interests of the spirit would have called the seventeenth century a "great" one; in spite of the painters mentioned above (see Page 115); in spite of Milton, in spite of Molière. Neither in literature nor in art was it a time of lofty aims or of great achievement, except in a few lofty souls. The struggle for the new world and the settlement of it by Protestants in the North and by Roman Catholics in the South: the frightful Thirty Years' War with all that it involved: the struggle between Puritanism and the old loyalty to the Church of England: the repeated efforts of northern Europe with such allies as it could find to check the ambitions of Louis XIV: the struggle of the Spanish succession and that connected with the English monarchy when William of Orange was enthroned: these are the matters which the words "The Seventeenth Century" call to mind. Artistically the

one thing of great and lasting importance is the growth of the northern post-Renaissance style in its many varied forms, but this is almost entirely an architectural development, nor did it help sculpture to be great and glorious during that one hundred years.

With the eighteenth century there is in a way a change for the better. Architecture had indeed grown feebler: there is still dignity and stateliness and a world of magnificence, royal in its scale and in its grandiose character; but of intense and absorbing interest there is none. Painting is, in its turn, inferior in its attractiveness to sculpture throughout this period.

Among the men who made sculpture what it was in the eighteenth century there is none of greater prominence than Jean Baptiste Pigalle (1714–1785). Contemporary with him were the youngest Coustou, Jean Baptiste Le Moyne, Falconet, Pajou, Claude Michel—whom they call Clodion—Bouchardon and Tassaert; and Houdon's youth is contemporaneous with

the maturity and age of Pigalle. It is curious that the epoch which we associate with triviality and elegant nonsense, the reign of Louis XV, following that almost legendary epoch which we call the Regency, should tell more decidedly in sculpture than in the more gentle and graceful and dainty art of the painter; but the best that the painters of the day have to show us is after all the work of Boucher and Chardin, and how slight and weak is that, in comparison with the sculpture of the men whose names are given above!

Of Pigalle the most renowned work is certainly that Mercury attaching his Sandal, which is preserved in the collection of Frederick the Great in Potsdam, while a replica of the figure is in the Louvre. If it is not chosen alone for reproduction here, that is merely because of its wide celebrity, and because the other statue given in Plate XXXI is certainly, as a piece of pure sculpture, as attractive as the Mercury itself. This statue, called Despair (Le Désespoir), is by J. J. Perraud, a

Plate XXXI.—STATUE OF MERCURY FASTENING HIS SANDAL, BY J. B. PIGALLE: STATUE CALLED DESPAIR, BY J. J. PERRAUD: BOTH IN LOUVRE MUSEUM.

Plate XXXII.—STATUE OF PHILOPOEMEN, BY DAVID D'ANGERS: STATUE OF DIANA, BY HOUDON: BOTH IN LOUVRE MUSEUM.

man of the nineteenth century; and it is interesting to see the very similar treatment of a similar theme by men living half a century apart. The faultless straightforwardness and simplicity of the modelling, the clear and dextrous execution as if all masterhood had come easily to Pigalle, and the academic fidelity of the later epoch, are shown in these not very large nor very elaborate works in an almost perfect fashion. The bad taste of the times, the excesses, the fantastical forms, are kept away from each piece, are pushed one side, as it were, to allow the tranquil artist to pursue his work without reference to the more trivial fashions of the day.

This same Pigalle was capable of the quaintness and the whims of the monument erected in Strasbourg to the Marshal Saxe, and that indeed, is a conglomeration of lions and eagles in distress, with the Genius of France warding off the attack of Death, and History and Wisdom weeping at the foot of the coffin, while floating banners combine with the bier-cloth to give to the

huge composite mass that effect of abundant drapery which the taste of the times demanded. In such a work as that the clear intelligence of the sculptor, considered as a sculptor, shines through the real vulgarity of the crude composition, impossible for any one to organize aright. The man is still a sculptor, but neither he nor any one else could preserve an architectonic disposition in such a bewildering mass of incongruous thought.

To other artists of the time the fanciful composition was familiar, but the sculpturesque power was wanting. It must be held a glory of the nineteenth century that its second half sought a real revival of the sculptor's art. To deal with this is the subject of the following chapters, and it appears in them that the art in the years following 1850 is to be compared without fear to the work of all ages since the great epoch of the Greeks, and to be compared even to that for our guidance in the true judgment of art.

The sculptors whose great fame fills up

the gap which otherwise would be caused by the revolutionary struggle, Houdon and David, are still to be mentioned in connection with the last years of the old world. Jean Antoine Houdon (1740–1828) worked in France, where his portrait statues constitute an epoch by themselves—for that extraordinary embodiment of despotism, Catherine of Russia, and for the state of Virginia for which he made the most important statue of Washington. In France this great sculptor is best known by the statue of Voltaire in the possession of the Théâtre Français. But if one were to desire an excellent school of art for young sculptors seeking for strictness and reserve combined with energy, he would do well to gather delicately made casts of Houdon's draped statues and busts. The undraped Diana shown in Plate XXXII was rejected by the jury of the Salon of 1781 because, as it appears, that particular goddess should not be represented in a nude statue. What would the critics of that day have said to the nude Dianas of our own time? Half a dozen of them are based

upon this work of Houdon in their very inception.

Pierre-Jean-David, whom we call from his birthplace David d' Angers (1789–1856) would be a modern but that he holds to the manner of an earlier age. David was almost alone in the artistic world. Surrounded by patriotic Frenchmen who found in him the one man of force and of character who was still devoted to fine art, his work was praised beyond its true value, and for the last thirty years of his life he was overwhelmed with work—forced beyond his strength, compelled to undertake what was not within his scope. And yet the ideal statue, Philopœmen, shown in Plate XXXII partly explains the excessive admiration which a non-artistic quarter-century had for its most powerful artist.

CHAPTER VII

RECENT ART, PART I, FORM

Sculpture in the twentieth century is in a position very different from that of architecture. In a former hand-book of this series it was necessary to point out the general truth of the proposition that architecture as a fine art was non-existent, the purpose of each artist being (in almost every case) to revive some bygone thought, some half-forgotten scheme, and to make these thoughts and schemes do duty afresh and under new conditions. In sculpture this has never been the case. There have been times when sculpture was almost non-existent. Such a time was after the establishment of Christianity, after the destruction of the Roman world. There have been times when sculpture was feeble and in a way trivial. Such a time was the second half of the seventeenth century and the beginning of the eighteenth, when the sculptor seemed to have very little to say.

There have been times when bad taste ruled; or if not bad taste, then a certain inadequacy of critical faculty, as if vigor had been eliminated from the world of fine art and no intelligence was left to tell the executant how very slovenly were the results of his labor. Such a time existed during the first half of the nineteenth century, after the brief reign of Houdon was over and before the coming of the recent development of sculpture in France—the days of the worship of Canova, when his feebler characteristics were copied and his feeling for classical art misunderstood; with the result that the modelling of Vassé, Julien, Duret, Lemaire, and Simart carried it over the earlier achievements of David d'Angers and Rude: and that the art of Hiram Powers obtained an European rank. Such times of languor there have been, but never has there been a time when sculpture was conscious re-study of the past. The pupil has studied the antique, the mature sculptor has studied it all the harder and has joined thereto some investigation into

the picturesque achievements of the Middle Ages and the gentle grace of the Italian fifteenth century. But never has the work of sculpture been a conscious and even an avowed remaking of what has once been successfully and triumphantly made. Apparent exceptions to the truth of this statement are found in the sculpture of the earliest Italian students of antiquity—but they had Christian and ecclesiastical subjects to treat and churches and church fittings to adorn and therefore would not have done what the Greco-Roman sculptors did, even had they been so skilled as to achieve it. The Gothic revivalists in England after 1850 often copied closely the mediæval style of English statues on church fronts but their practice did not influence the world of sculptors. One living artist and another has tried to model a statue exactly on the lines laid down for him by his ancient Greek predecessor, but this has been recognized at once as a piece of study —either the preparation of a beginner or the pleasant experiment of the made artist.

Sculpture has never been what the fine art of architecture has been since 1815 in all the lands of western civilization.

The reason for this difference between the arts is not far to seek. The art which is based upon constant study of nature has nature to revive it continually. This is the art which we call the art of representation and of expression; and such an art sends its pupils at once to the great school where they learn afresh what they need most to know. They look about them, they look intently at this and that; they learn to look profoundly and with the eyes of the spirit at that which is most important to their task, and they become artists. In the decorative arts, however, there is no such opportunity. It is not in the study of nature, external, visible, tangible nature, that one learns how to build wisely and in a comely fashion, and how to adorn his building. The traditions once broken, cannot, as it seems, be renewed. The maxims formerly accepted and now forgotten, cannot, it appears, be rediscovered or replaced.

The only decoration which the twentieth century seems to have within its grasp is that of the immediate application to the thing to be adorned of parts of its stock of material gained from the study of nature; of thoughts directly arising during such study of nature. It has learned to record, and to select from the great stock of natural objects, forms, colors and combinations. It tries in a hesitating way to apply some of this to the vase or the tray: but it cannot design a vase or a tray.

Our present business, then, is with the encouraging study rather than with the unpromising one. And we will divide the examination of the sculpture of our time as follows:—

First, sculpture of pure form, such as seems to be undertaken with constant thought of Greco-Roman work.

Second, sculpture of sentiment, a thing almost unknown to the great past, and therefore of peculiar importance to the modern world in the cases where it remains sculpturesque.

Third, sculpture used for immediate decorative purpose, a thing made difficult by the feebleness of the fine art of architecture, but resulting in a few cases in interesting and even promising works of art.

There are, of course, many examples which partake of two or more of these three characteristics. Thus, there is many a group which belongs at once to the second and to the third category. Again there are cases which leave one in doubt; for is it not evident that the statue first hereafter mentioned might be treated equally well under the first and under the second head?

That statue, to which the first place is given, not at all because of any supreme excellence (good as it is), is that by Alfred Boucher, À la Terre (Plate XXXIII). The reader will probably note at once that this statue is not classical in its proportions or in the treatment of its details. It is a realistic study; but it is a study of form alone. It is so far from being classical in spirit that one might say without much fear of contradiction that no Greek or Greco-Roman

Plate XXXIII.—STATUE, À LA TERRE; BY ALFRED BOUCHER (B. 1850)

Plate XXXIV.—STATUE BY CHAS. H. NIEHAUS (B. 1855), DECORATING THE DRAKE MONUMENT AT TITUSVILLE, PENNA.

artist whose work we possess would have dreamed of producing anything so minutely studied from nature in all its parts. The famous Farnese Hercules in the British Museum is a study of the exaggerated muscles which might be supposed to give the physical explanation of the godlike force of the Greek hero Herakles, or of the Roman caricature of him called Hercules: but we all detest that statue, nor would any modern writer dream of pointing to it as an example of anything that is worthy of our study in what remains of the past. The student may, if he likes, turn from this statue of the digger also, but he should first note that there is here no attempt to render anything preterhuman in the size or the disposition of the muscles. In fact the starting of the veins to the surface is expressive rather of human weakness; for although it is good "to have the circulation near the surface" both for horse and for man, yet the high relief of the swollen veins is a confession that the powers are being strained beyond their normal endurance.

It is a faithful study of how a powerful man uses his power, the visible results of a great and long-continued strain being shown in the whole body and all the limbs; for that is precisely the end proposed—that the action of all the important muscles together is necessary for such an effort. The student will then consider whether these manifestations are truthful in a high sense as expressing forcibly the way in which the limbs and the trunk portray the effort which they are called upon to make; and also whether such conventions as are used, are used to the best advantage; and again whether it has been conventionalized enough. Is there or is there not an undue insistence upon the hollowing of the soft part behind the collar-bone, and the pulling of the muscles at their points of adhesion to the breast-bone? Would it or would it not be better to retain some of that Greek reserve which never allowed the over-complete expression of violent exertion, which expression may easily be ugly?

It may be well to compare with this an im-

portant American conception, The Driller, by Charles Niehaus (see Plate XXXIV), a statue intended to adorn a tomb, and suggestive of that well-sinking for mineral oil of which we think so much. The workman is, except in his nudity, the workman of every day, intensely occupied with what is, after all, an every-day piece of work. This is indeed a frank attempt to study the pure art of the figure under the conditions of contemporary life. The modern man studied without drapery, is not a Spear Bearer (Doryphoros), nor an idealized portrait to be set upon a tomb, nor yet is he deified. The question comes up at once whether it is profitable to produce a patiently wrought study from life of the nude figure engaged in any conceivable occupation of our own time. In The Hewer by Mr. George Gray Barnard the same thought is expressed, the same effort has been made; and these two American statues may well be compared each with the other or with the Greek figures of kindred import shown in this book, or to be seen

elsewhere, that we may note the difference of conception between the Greek and the modern man. Thus it would not take long for most students to ascertain that there is much more of the classical feeling in The Driller than there is in The Hewer. Most persons looking at the two statues or at any two photographs of them, will feel an immense superiority in artistic charm of the first named, which is also the earlier produced of the two. Whether or not it was proposed by the sculptor of the Hewer to express a less perfected form of the body of man, it will be felt by most persons that there is something of that character about it. It is in a way formless; the dignity of sculpture seems not to have been given to it. In the Niehaus statue, however, there is much dignity, and one is reminded of a more entirely classical composition, that figure which was exhibited in the first show of the National Sculpture Society and which then reminded us of The Scraper (Apoxyomenos) of the Vatican, though that was, as it seemed, a conscious

study of antiquity and this is merely a study from life carried out in the spirit of one who loves antiquity.

Such another work of art is The Racers, also by Boucher (see Plate XXXV). This work, of which the proper name is Au But —"At the Goal," is again non-classical in its treatment, and essentially so in the types of forms, which have nothing of the grace and little of the non-intellectual character of the Greek statue of The Athlete, properly so called. We will consider this group in the present section under the first heading, merely, because it is a study of the nude form alone, without even the remotest consideration of sentiment (for the eagerness to win is not a sentiment at all, but a part of that brutality which nature uses to keep her physical forms in energetic life). The criticism easy to pass upon it is that these men are not in the attitude of the chosen, the accepted, the representative, competitors of the race track. They are not in position—let that position be what you will. The answer is, of course, first, they are not

now in the regular form of the race—they are instantly approaching the goal and each hopes to be the first to lay his hand upon it. But again the real and sufficient answer is that the sculptor did not promise to his audience a study of "good form" in athletics. He has promised and he offers a sincere study of the comely bodies of young men in most violent exertion in the way of rapid movement, different at once, and a contrast to the stillness of the digger in the ground (Plate XXXIII).

Let us consider now (Plate XXXVI) one of the great achievements of Auguste Rodin; the statuette called la Danaïde, one of the daughters of Danaos. This work is one of the most marvellous productions of the greatest modern student of the human form. The attempt is twofold. There is first the deliberate choice of a pose which shall allow of the least available detachment from the block of marble; and second, a posture extremely difficult to model aright, and affording a most excellent opportunity to enlarge and to display the

Plate XXXV.—GROUP, AU BUT; BY ALFRED BOUCHER (B. 1850).

Plate XXXVI.—SMALL STATUE, UNE DANAIDE; BY AUGUST RODIN (B. 1840).

artist's profound knowledge of the external characteristics of humanity. It cannot be thought that any sentiment is purposely expressed. We assume, of course, that a Danaïde is a young woman in distress, whether we take her to be a bride with orders which she dares not disobey, to murder her new-wedded husband, or a sufferer in Hades undergoing a ceaseless punishment for a crime committed on earth. In any case the Danaïde, like the Foolish Virgin of Christian legend, is assumed to be a young woman in deep distress. This was the reason, perhaps, why the figure is called by this name; but it cannot be thought that the attempt to express any profound suffering was present in the artist's mind. So in the interesting pair of busts by Guillaume, called The Gracchi (Plate XXXVII) we are not to suppose that the sculptor was in any very special way an admirer of those would-be reformers of the decaying republic; he was impressed with the charm of those monuments found on the Campagna of Rome, on which the half-figures of hus-

band and wife are set side by side and combined into a group by touch or gesture; and he thought of the similar and yet contrasted pair of busts expressing in attitude the common life of two young men, brothers and fellow patriots. The document upon which they lay each his right hand is a mere "property"; it has nothing to do with the sculpture considered as a work of art, but only with the little affectation of the Roman name of the group. You are reminded by this paper of the struggle made by the brothers Gracchus to restore or reform the commonwealth: but this is of so little importance that a person who had never heard of those two episodes in Roman history might easily find exactly as much pleasure in the group as a Romanizing republican of the time of the French Revolution. What is important is the casting of the drapery, a study of what is taken conventionally as Roman rather than Grecian distribution of folds, and suggesting but in part the actual tunica and toga. In other ways, as in the close-cropped hair,

Plate XXXVII.—HALF-LENGTH GROUP, THE GRACCHI; BY J. B. C. E. GUILLAUME (B. 1822).

Plate XXXVIII.—GROUP OF LIONS, BY A. N. CAÏN (B. 1822).

the shaven face and the general type of man, either head and bust is Roman enough for the purpose, but not so deliberately classical that its essential character as a piece of independent sculpture is at all disguised.

It is much easier, in connection with works such as these which we have just now dealt with (Plates XXXIII to XXXVII inclusive) to understand the true spirit of every sculptor who is worthy of his place in the fraternity. The question for the sculptor himself is not how he is to express a certain epoch, a certain race of men, a certain incident, a certain sentiment—not so much these or any one of them, as How to produce a beautiful work of art. Whatever the historical, or associated, or ethnological thought in the sculptor's mind may have been, it disappears when the work is in hand, leaving nothing to occupy the artist's thought except the production of a noble work of art. If it be not so—if ethnology, or history, or religious enthusiasm, or patriotic excitement sway him too far,

the work of art is certain to suffer by the substitution of the foreign set of thoughts, for those which appertain to sculpture alone.

It is, as has been said, more easy to judge of the sculptor's own work when there is the simplest, even the barest set of thoughts of non-artistic character. Let us consider, then, the strange phenomenon of the nineteenth century, the appearance of beast sculpture and bird sculpture as the principal subjects for really monumental works of art. Art has always known the beast of chase and the beast of prey as a part of human sculpture. The herdsman needs his oxen, the hunter his stags and all the rest of it, but rarely has it been the case that sculpture has dealt with the bull, the horse, the elephant as the prime subjects of its work. Antiquity knew such sculpture as this, a fact which has been revealed to us by the excavations at Herculaneum and at Pompeii, and which is recorded for us in the bronze collection at the Naples Museum ; but we know little of how the horses and stags at Herculaneum were set up in

place; and it really was a bold thing for Barye to fill the middle of the nineteenth century with his struggling and prowling beasts of prey—works which he alternated with highly classical groups of athletes and centaurs. Nor was Barye left long alone in this pursuit. The ferocious creatures of Auguste-Nicolas Caïn succeeded them, and went even a step farther in realism as well as in the size and monumental importance of the pieces. Thus the lion and lioness (Plate XXXVIII), concerned with the carcass of a boar which the lion proposes to have to himself until he has had his fill, form a group of great dignity in spite of the vigorous action which it suggests. Such action is carried farther in other pieces, and there are those groups of the great cats which are repulsive in their torturing struggles, the violent deaths which they are about to die, their ferocity, their greed. It is a side of nature to be ignored when one is not compelled to face it, and in art one is never compelled to face it. More agreeable is the study of creatures which

have dignity without ferocity. When the Trocadéro Palace was built in time for the exposition of 1878, there were set up, at the four corners of the tank or basin into which ran the cascade from the Château d'Eau, four magnificent beasts, the horse by Caïn, the elephant and the rhinoceros by Frémiet, and the bull of Jacquemart: and these are splendid decorative objects forming as completely as a simple composition can, a worthy setting to this interesting architectural centre. The last named piece forms the subject of our Plate XXXIX. These animal sculptures are to be taken as seriously as any study of humanity, the purpose being the same as that in the noblest works of human sculpture, namely, fine decorative and purely artistic effects, with this only drawback, that to our eyes the forms of mankind are more subtile and therefore are capable of being far more noble than those of the lower animals.

Plate XXXIX.—DECORATIVE FIGURE, THE BULL, BY A. H. M. JACQUEMART (B. 1824).

Plate XL.—IDEAL PORTRAIT OF THE PRINCE OF CONDÉ, VICTOR OF ROCROY; BY CANIEZ.

CHAPTER VIII

RECENT ART, PART II, SENTIMENT

THE second of those divisions into which we have parted, rudely enough, the sculpture of our contemporaries (Page 137), is concerned with Sentiment. In this connection, of course, there is room for infinite failure to understand—there is room for quite immeasurable differences of opinion as to what should go into the monumental and what into the sympathetic group. For, to consider at once such a piece as the very attractive one at the École Militaire, the statue, an ideal portrait, of Le Grand Condé (Plate XL), we note that an ideal statue is at once a decorative piece intended to adorn a hall, a frontispiece of a great building, or the like and a study in patriotic or purely historical record. The artist is free to study the known portraits of his subject as far as he pleases, and in this very instance Mr. Caniez had an excellent contemporary original to study—Coysevox'

bust of Condé now in the Louvre. He is also at liberty to stop where he pleases. There is really no check upon him in that direction; and if Mr. Caniez had fancied that he could make a better hero of the Field of Rocroy than that which contemporary portraits had preserved for him, he would have felt at liberty to study his own conceptions rather than the bust named above, or the one preserved at Chantilly. Consider, then, this piece as an ideal sculpture, intended to express that kind of heroism which we accept as being of the time of transition between the Middle Ages and modern times, that shifty, dexterous, political heroism which knew how to be bold and effective at the right time, and at the right time knew how to defer to royalty, to play the courtier, to seize without hesitation on advantages which might offer themselves. Ideal portraiture has always been interesting, and many sculptors have preferred it, it would almost seem, to all other forms of the sculptor's art. Take one of a different character, the monument

Plate XLI.—MONUMENT TO THE ADMIRAL GASPARD DE COLIGNY; BY CAUK: DECORATING THE APSE OF THE ORATOIRE, AT PARIS.

Plate XLII.—BRONZE STATUE OF MICHELANGELO; BY PAUL WAYLAND BARTLETT, IN THE LIBRARY OF CONGRESS, WASHINGTON, D. C.

to Gaspard de Coligny (Plate XLI). This work is on the north side of the Rue de Rivoli at Paris, part of the apse of the Oratoire, and therefore is monumental sculpture. As such we might consider it in a future chapter, but, as for our present purpose, the ideal portrait is much the most important part of the whole group. This might be treated with unreserved dignity as a statue altogether heroic; because those who care for the famous admiral, the first and most celebrated victim of the Massacre of St. Bartholomew's Eve, care for him very much, and, in a certain fashion as for the hero of their cause. It is treated in a way far more abstract than that which is allowed to the Condé. Even the costume is handled with reserve, though most carefully studied from the monuments of the time.

With these is to be compared a piece as important as they, the Michelangelo of Paul Wayland Bartlett (Plate XLII). In this work a really interesting thought has been embodied; the thought that Michelangelo

was in his person not the lordly being that we think of as we study his art; but a slender, not lusty, not triumphant looking man at all, small rather than large, with disfigured face and with but little charm of personality. The treatment of him as a stone mason with leather apron and all the signs of vigorous manual labor, is only a suggestion of that tradition of the great sculptor, the well known story of the handling of the marble himself with strong and regular hammer blows "taking off great pieces so that danger seemed to threaten the outlines of the sculpture." The conditions of such sculpture are indeed of the most interesting possible. They connect in a curious way the study of the beautiful form, interesting form, suggestive form taken by itself, with our historical recollections and our personal affinities. One sympathizes with the rich man who paid Rude for an ideal statue of Napoleon Bonaparte; with the builders of the Oxford museum and their life-size portrait statues of Bacon, Leibnitz and Newton; with the

similar calling up of old times in the Library of Congress at Washington, of which the statue Plate XLII is an important part. In a curious way it is the reverse of the old custom according to which the persons of our own time are travestied into heroes of Greece and Rome. Crawford's Washington east of the capitol, is not at all a work of art which should be ridiculed. There is no better specimen of that class which includes those stately Roman emperors which are ranged along the walls of the Museo Chiaramonti—a deified Trajan and alas! also a deified Commodus. So when the sculptor wished to give King Frederick the Great the representation of his military following in classical costume, the king (or the queen acting for him) pointed out that it was not a case of Roman soldiers, that it was Prussians who were wanted. This hint was not given to the great François Rude when he was at the point of undertaking his most renowned, perhaps even his greatest work, the splendid Departure for War ("La Marseillaise") on the Paris

front of the Arc de l'Étoile. Plate XLIII shows this colossal group in its completeness, and gives one a thrill of regret that there was absolutely no realistic thought as to the costume and the personages allowed the artist, that he was left to the notions of the revolutionary epoch as to what would look warlike—that he armed his heroes, young and old, with pieces of plate armor and shirts of mail gathered promiscuously from a great museum of all the history of the past. It is no great matter here; the vigor and rush of the composition is everything; it is almost as absurd to find fault with the linked mail of the foreground heroes, as it is to object to the lorica worn by the ferocious Bellona, who cheers her hosts on to war; and yet one would like so much to see what Rude would have done with the dress of his own time, as worn by soldiers called out on the *levée en masse*—a touch of realism in this great work would have been so great a strengthener of the patriotic sentiment! One would have liked those improvised warriors, the armed and arming citizens,

much better, had they been Frenchmen of 1789 in dress, in form, in face, in bearing.

Closely connected with this matter of ideal portraiture is that metaphorical or symbolical sculpture of which we have so much. The beginnings of American art accept the symbolical as readily as does the developed art of the French. Jean Baptiste Carpeaux' group, The Four Quarters of the World following one another in order as marking the revolution of the Celestial Globe, is not more completely the embodiment of such abstract ideas than are the sculptures with which the Americans of our own day adorn in plaster the great expositions as they succeed one another, or complete in stone and bronze the permanent buildings of the great cities. Plate XLIV gives this important group in two aspects, the difference in the accessory picture being merely in this—that the one photograph is from the plaster model shown at the Salon in 1872, the other from the bronze in the Luxembourg Garden, put in place about 1876. This work is of peculiar interest to

students of sculpture because there is seen in it the striving of the two powerful tendencies—the one towards a pronounced discrimination between the forms of different races of mankind—the other, the classical tradition which says that the form of man or of woman is to be modelled according to a certain standard—not a formula so much as a habit of mind when the sculptor takes modelling tools in hand. Thus if we were to refer as to an authority to the careful book by Dr. C. H. Stratz, "Die Rassenschönheit des Weibes," we should be led to believe that these Carpeaux statues of the negress, the Asiatic woman and the red woman of America, were feeble reflections of the marked and emphatic facts of nature as shown in the woman of the white race; but then a second thought would suggest—a second examination would show—that the modelling of the European figure also was an abstraction. The body of the woman is not so made in any race that has ever lived on earth. Feminine beauty is one thing; the beauty of a female statue is another,

so remote from the natural beauty from which it takes its origin that you feel as often the remoteness as the resemblance. There are opportunities enough in this treatise to dwell upon the same truth with regard to the form of man; but there is, perhaps, not so good an opportunity to consider this general truth when it relates to the form of woman.

Of course this strongly marked characteristic is in no way a fault; neither is it to be imputed to any sculptor as a merit. It is simply in the nature of the art as we now know it, as we inherited it from generations of ancestors as wise as we; as we find it embodied if we look back to the works of our real masters, the Greeks.

The Aphrodite of the Capitol (Plate XI) is indeed a realistic conception. The Aphrodite of Melos (Plate X) is an extremely conventional one, a figure carried far indeed towards a controlling, universal ideal; yet it would be hard to say that the extremely naturalistic statue in Rome is more truly an actual copy of the form of

woman than is the abstract and goddess-like figure of the Louvre. In like manner the group by Carpeaux is modelled with strict reference to a monumental effect. The four figures have to be a little more powerfully built, and a little less exclusively feminine in modelling, in pose, and in seeming action, because they have to lead up to that superincumbent mass. For the same reason they are a little taller, a little less compact and stocky than the artist would find the women of most of the four races portrayed. In like manner, again, the supposedly inferior forms of negress and American are of necessity treated more in the line of purely classical standards of excellence because of their immediate connection in the group with the entirely ideal European figure. All these considerations worked together, as they must work in the mind of so powerful and altogether competent an artist, to produce a work absolutely remote from realism in the strict sense. J. Q. A. Ward, in his Freedman, the statuette of 1863, and in his

Indian Hunter of Central Park, has made careful studies of the form of man of the black and of the red race, and his purpose was in those cases strictly descriptive; his business was to attract sympathy for the newly freed black of the southern states, and for the naked hunter of the plains. Just so far, then, as he was employed in recording the peculiarities of these two races of men, his work may be thought to be non-artistic—to be in a sense that of the historian rather than of the artist; for although the artist has often dealt with that which is less than perfectly matured, or perfectly composed, or perfectly developed, and although he makes of that very deficiency a quality peculiar to his work of art, the production of that abnormal quality is, in a sense, the forcing of the artistic thought away from its due severity of concentration. The Indian Hunter is an admirable group of man and dog, but the lover of sculpture would be glad to replace it by an equally thorough and complete study of a man of the highest known race,

idealized as to his figure according to the noblest Greek tradition, and posed in a more strictly graceful attitude. The reader will note that it is not here suggested that all studies of inferior forms should be destroyed to make room for ideal statues. No one who loves book illustration of high quality, or who cares for grotesque art, for caricature, for the exaggeration of archaic or of decadent art, no one, in short, who has a catholic taste in art, would wish to see the amount of that sort of sculpture which is removed from the great central stream of tradition diminished or hidden away in corners. All that one asks is a great increase in number of the sculptures of ideal perfection.

The sentiment of ordinary human life as distinguished from the purely artistic sentiment of grandiose sculpture is, of course, more easily obtained in figures represented with the clothing of the sculptor's own time. It becomes, therefore, one of the most interesting of the minor considerations in sculpture to note the way in which

the artist sometimes tries to simplify modern costumes into the semblance of antique severity; and on the other hand how he enjoys sometimes the investing of the dress of his figures with the accessory splendors of embroidery and jewelry. Both are recognized devices of the artist, and either is acceptable; but it is the former, the simplifying of dress, the rendering of the essential and abstract, that one must often treat in considering sculpture of dignity.

Plate XLV shows a group by Albert Lefeuvre which was exhibited in the Salon of 1878 and again in the Triennial Exhibition of 1883. It impressed those who saw it in its crowded surroundings as a group of singular significance, both artistic and pathetic. On their way home from the field where their toil has been severe, the two laborers stop by a brook, and the man lies down to drink from the flowing water. Thoughtful, patient, the woman stands waiting. The spectator is not told whether she has had her refreshing drink or whether she is waiting for that as well as for her

companion. It is in that way that living groups appeal to us; and here is an attempt to leave just as much of the situation unexplained as in the case of the living group. We, the spectators, wait also, but we shall not see the figures move. Meantime we are left with a satisfied sense of human beauty and human character well and nobly expressed. One might easily ask for a more complete realization of the matter of costume in that an ampler dress be given to the man —something as adequate as the excellently devised dress of the woman. It seems like shirking a difficulty to leave the torso, the shoulders and arms naked in a statue of the modern sort.

The touching group by Camille Lefèvre shown in Plate XLVI is an example of pathos, of patient suffering carried as far as the artist has a right to go—as far as the spectator can be expected to follow him. The dress here is that of the Paris street in winter. Child and mother alike are protected from the cold by such rough garments as their poor fortunes allow. The

Plate XLV.—GROUP, APRÈS LE TRAVAIL; BY LEFEUVRE.

Plate XLVI.—STATUE OR GROUP, DANS LA RUE; BY CAMILLE LEFÉVRE.

woman is trying to sell fruit from a poor little basket in which we think is invested all her capital. Exposure, anxiety—not starvation exactly, but short commons often —prevailing, and the presence of frequent and bitter tears have modified the mother's countenance, and the expression of that new face as of one created expressly for her changed condition, is contrasted with the entirely tranquil and merely pensive face of the child. The figure is admirable in its pose, as would be visible if we could compare several views of it; and the great question for the student to consider is, probably, whether the art of the sculptor should be forced so far out of its path into the way of the painter, which may be the delineation of human sorrow and joy; or, indeed, into the way of the poet using the language of words, to whom such sentiment is the chief, the greatest of his subjects of thought.

Turning now to a very different group, to a piece of painter's sculpture in every sense of that term (see Plate XLVII), the group which is set upon the pedestal of the statue

to Alexandre Dumas has that complexity of non-artistic significance one looks for in the works of Gustave Doré, himself not a sculptor by the habit of his life. The monument is in the Place Malesherbes, and was erected by popular subscription. We are concerned now rather with the thought expressed by the group of readers. A young woman is reading intently from a romance of Alexandre the Great and there are listening to it two—one of whom—like the enthusiastic and literary-minded youth that he is—cannot keep from watching the page over his sister's shoulder. The other listener, a much older man, in the dress of a workman in the heavy labors of the forge and the machine-shop, is not so much accustomed to take in his information through the eyes, and he listens with all his ears while he looks abroad over the landscape. That is a true memorial to Alexandre Dumas; it is in that way that the French people of all classes of society except the severely literary on the one hand and the very lowest and least educated on the other, are in-

Plate XLVII.—GROUP, THE READERS OF DUMAS; BY GUSTAVE DORÉ. FROM THE MONUMENT TO ALEXANDRE DUMAS; PLACE MALESHERBES, PARIS.

Plate XLVIII.—RELIEF, THE ARMY; BY FREDERICK MACMONNIES (B. 1863); FROM THE PLASTER MODEL.

fluenced by the enchantment of the great popular writer, the *vulgarisateur* as he called himself. It is interesting to follow the subject farther and enquire how the sculptors of different schools and different moods would consider those peculiarities of grouping and of pose which distinguish essentially this remarkable composition. The concentrating of the triple group at top, and again below, where the six feet are grouped in a picturesque and wholly realistic series of poses, seems to the writer an admirable and truly sculpturesque thought, although originating in the artistical conception of a fantastic and unrestrained book illustrator—a master at once and a slave, of wild exaggeration.

Military patriotism of the popular sort has been touched upon in this enquiry in what has been said of the famous group by François Rude on the great triumphal arch of Paris. The contemporary understanding of it may be thought to be well expressed in the reliefs by Frederick W. MacMonnies, on the memorial arch in Brooklyn. Plate XLVIII, shows the model of this work as ex-

hibited at Paris, and there may be noted in it the same disposition to mingle symbolism and reality which we find in the example shown in Plate XLIII; though here there is a step taken farther towards realism in the free use of the uniforms of the day. It must always be a moot point—the propriety of this mingling of the real and the wholly imaginary; the Bellona leading a crowd of riflemen, the Greek Victory blowing a clarion to guide or to stimulate soldiers furnished with firearms of precision and coming on with fixed bayonets. In the case before us there is a Roman legionary eagle visible in the background and there is something about the armor of the winged Victory which suggests to us the time of the great Empire; but that is indifferent. When we were told, last year, that the recently-ordered paintings in the Memorial Hall of the Boston State House were to be historical and not symbolic, some persons rejoiced, and their pleasure was confirmed when two at least of the four paintings proved to be strictly pictures

of record—treated in an imaginative way indeed and admirable as compositions in form and in color, but still historical pictures, with no suggestion of anything more than the day and the event which the picture had to commemorate. There may be persons who like the other two pictures all the better that they add the symbolism of Patriotism and Victory, or Courage and Virtue, or other embodied principles mingled with their historical character; and so in this case it is not submitted as a necessarily erroneous course to follow, this in which the body, which is the purpose and ultimate aim of sculpture, is to be traced beneath the buttons and military costume in the one case, beneath a scale-coat with pauldrons in the other case; or that the ugly képi of the nineteenth century soldiers is contrasted with the beautiful helm of the goddess. In either case the piece must stand or fall by its merits as a work of sculpture, fine or less fine in its details, noble or less noble in its composition and in its main lines.

The Military Courage of Paul Dubois (see Plate XLIX) is an ideal figure, well known because of the immense reputation of the monument to which it belongs, that beautiful tomb of the general Juchault de la Moricière, of which the architectural disposition is due to the refined genius of the architect Boitte. The famous and admirable sculptor, Paul Dubois, is one of the Academics, the chief of those who follow the traditions of the French school, in doing this neither worse nor better as an artist. To say that he is this is merely to account in part for the severity of his compositions and the absence from all of them of any very bold and "new departure" towards undiscovered realms. Let us note then, the methods of an artist taught in the schools which make Greek perfection of modelling their aim, but Italian grace of the Renaissance a secondary object, using indeed the less remote experience of Italy in the fifteenth century to supply that missing knowledge of the many modifications of Greek sculpture which assuredly existed, though we of

the modern world know them not. Italy and Greece alike recognized all this accoutrement of the partly-clothed military figure, the nude throat, arms and legs, the body clothed in a leather tunic, the feet in leathern buskins of which it is true the design is very realistic indeed, the panther's skin worn on the shoulder as an additional defense, or for warmth, or as a trophy. The figure so clothed is crowned with a helmet of very independent design, like nothing actually known of the north or of the south —of antiquity or of the Middle Ages. The sword, in like manner, is certainly not antique, nor can it be imagined as the weapon of one of those races whose garb of fence was as slight and unformed as the one before us; it is the sword of the sixteenth century warrior. All of which means that we have not here an archæological study at all, but a serious attempt to create a typical warrior, the success of the attempt to be gauged by the good taste shown and the contentment the student has in accepting it for what it is intended

to be. The other three attendant figures at the corners of the tomb are Faith, Charity and Wisdom ; it is therefore seen that while these four qualities are assigned to the dead man, the famous leader of the last army of defense on which the Papal government could rely as against Garibaldi, so the artistic character of each one of the figures must be as abstract as this one. It would not do to make a Sister of Charity or a nun or a professor of the Sorbonne of any one of the other three figures, because that would be to connect our hero—the dead man—to many narrow and temporary systems of thought for which he is not to be held responsible. Indeed, it does not require much argument to show the probable necessity of treating such an embodiment of Courage in the abstract way in which it is treated here.

And now to take up one of the most complex achievements of modern times and one about which there must, of necessity, be many diverse and clashing opinions—take the Monument to the Dead in the

Plate XLIX.—STATUE, MILITARY COURAGE; BY PAUL DUBOIS (B. 1829), FROM THE MONUMENT TO GENERAL LA MORICIÈRE IN THE CATHEDRAL AT NANTES.

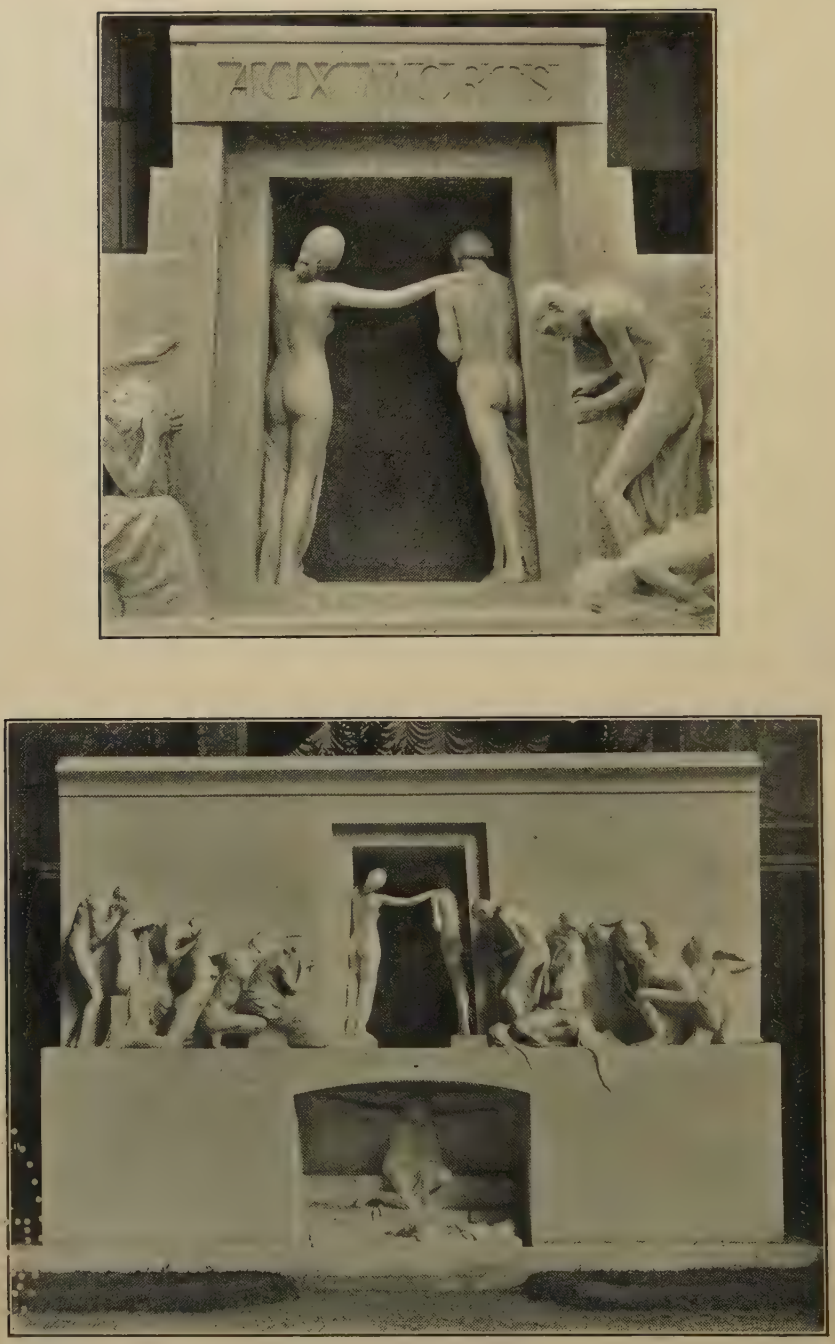

Plate L.—LE MONUMENT DES MORTS; BY ALBERT BARTHOLOMÉ., PLASTER STUDY FOR THE MONUMENT ERECTED IN THE CEMETARY OF PÈRE-LA-CHAISE, PARIS.

cemetery of Père la Chaise, the work of Albert Bartholomé; Plate L shows the full disposition of the monument as exhibited in the large model in the exposition of 1900, and this arrangement of the sculptured figures is that which was exactly followed in the executed monument, although the architectural forms have been slightly varied. Our present purpose is most nearly served by the study of the two figures which, taken together with the doorway in which they are engaged, form the central feature of the whole work. This may be thought ethical in a high degree, the more touching that it is so wholly general in its appeal to humanity. The man and the woman enter the darkness of the tomb side by side, and the man is immersed in his own anticipations, not necessarily selfish ones either, but because it is for him to look ahead. The woman looks rather to the man, and this for the giving as well as the taking of such help as sympathy may afford. It will not seem to our readers an excessive amount of "reading in" if we ascribe all this signif-

icance to the group before us. Another question is, however, less certain to be answered alike by all students of art—How far is it wise and expedient to treat the two nude figures in as off-hand and realistic a way as this—how nearly may it be condoned that they are somewhat less charming, each by itself, than the figures of convention which we expect to find, and which we find, in the ideal statues of our times? Neither the male nor the female figure is treated here in the noblest way. Each is much more closely studied from the living models, which can never give a result of dignity or of perfect grace. It was not intended, perhaps, to give dignity and perfect grace to these embodiments of actual humanity. The same line of thought, both in the basic sentiment and in the sculpturesque conception, is shown in the series of figures on either side of the doorway. There is fear and distress, there is resignation and even what may be thought indifference on the part of tottering age; there is farewell to earth expressed without bitterness, and

there is the expression of tranquil hope. For all this rendering of daily experience no classically perfect form of the sculpturesque ideal would have served the turn. It was necessary to be realistic; and the result of the realistic treatment is seen in what is, after all, a huddled crowd of studies from the living model. That in this way a less attractive, a less imposing, piece of sculpture is obtained is one of the most important demonstrations which such an enquiry as this may lead to. Compare these grouped figures with the Parthenon relief or statues (Plates I, III and V), or the Reims statues (Plate XXI), or the Michelangelo tomb (Plate XXVI), or the Carpeaux group (Plate XLIV), to learn how much sculpture owes to those conventions which separate her creations from the works of nature which have been her inspiration.

Consider now the extreme appeal to pity and to affection. The Saint Veronica by Carli (Plate LI), should be taken as typical. The legend is that as Jesus fell under the weight of the cross a woman kneeled beside

him and wiped the sweat from his face with her veil, and that upon this veil an image of the Divine face was found to be imprinted forever. But this legend suffices merely to give a name to the piece. Its real interest is in the image of serious, careful and conscious ministry to suffering, which is made the more plain to our perceptions by its associations with the Redeemer and the Stations of the Cross. It has always been one of the expedients of preachers of religion to appeal strongly to the sympathy of their hearers, and the great Baptist orator, Spurgeon, was as ready to insist upon the frightful details of the suffering of Jesus as any devout Roman Catholic artist. The question is merely with the artistic propriety of such strong appeals to sympathy; for observe, it is not now the question whether Christianity, or any form of Christianity, gains or loses, but whether the universal doctrine of art admits of so much passionate appeal to sympathy.

We are led to consider actual portraiture,

Plate LI.—GROUP, SAINT VERONICA, BY CARLI.

Plate LII.—PORTRAIT STATUE OF THE PHYSICIAN PHILLIPE RICORD; BY E. L. BARRIAS (B. 1841).

the portraiture of the day. In this there would be found a full expression of sympathy and of the strong personal feeling which the artist needs if he is to be really strong, if only we were able to consider portraits in the presence of their originals. This can never be; and portrait sculpture is hardly a fit subject for general discussion. In portrait painting we look, and properly, for the evidence of masterly workmanship, noble coloring, and that sort of grasp of a subject which raises it in its artistic dress into a high plane of merit. But in sculpture the requisites of portraiture are a little less easy to trace,—at least they are a little less easy to express in words. We have all seen the portrait bust which is developed into a noble composition although the subject is, to us, a very ignoble person indeed, unattractive in character, unimpressive in outward bearing. It is a merit which we all love to recognize, a gift given by nature but perfected by training, which enables the artist to make his statue look like the person represented and yet look

better, wiser, nobler than he. Now in the case of Dr. Ricord, perhaps no one who reads this book will be familiar with the shape and bearing of that famous physicist. But in that statue by Louis Ernest Barrias (see Plate LII), it is probable that all will feel the very admirable presence of portrait art. In the Horace Greeley (Plate LIII), one of the masterpieces of modern portraiture in pure form, we have a study from nature whose accuracy and whose dignity at once can be more easily verified, for there are many still living who can recall the odd, unimposing figure and face of the celebrated founder of the New York *Tribune*—the most unlucky of all candidates for the presidency. The awkwardness, the strange face and figure, had to be noted by the artist, and the disposition and pose of the man in his armchair, with the sheet of manuscript, and the bowed though still alert attitude as of a person keenly awake to intellectual questions, is all perfectly in harmony with the conditions of the problem. It is to be mentioned, also, that the

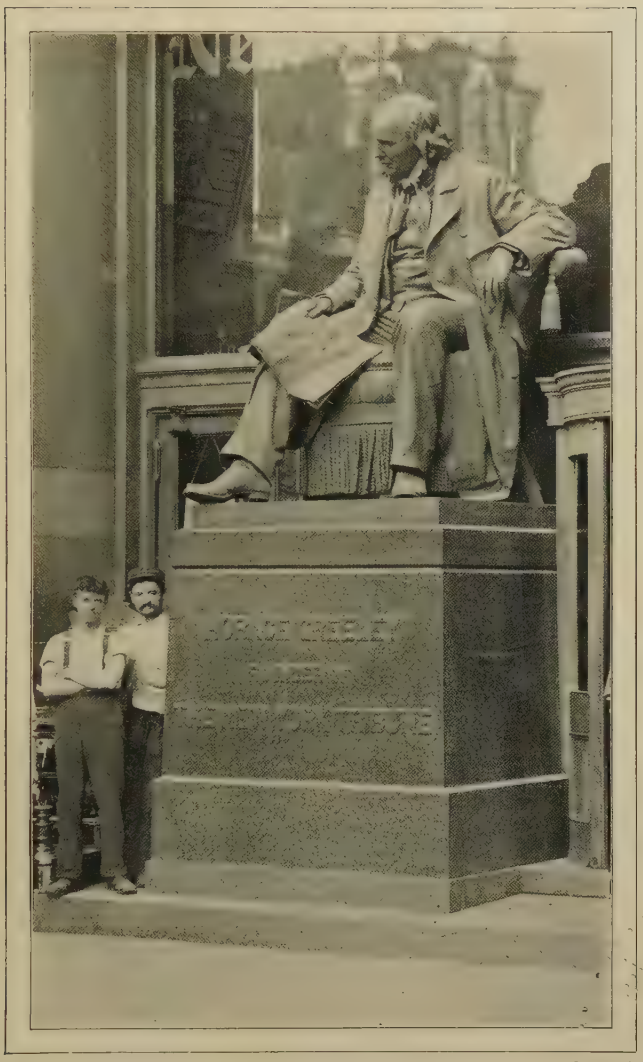

Plate LIII.—PORTRAIT STATUE OF HORACE GREELEY; BY J. Q. A. WARD.

Plate LIV.—PORTRAIT OF THE PAINTER JEAN LÉON GÉRÔME, BY J. B. CARPEAUX (1827-1875).

necessity of placing the statue in front of the *Tribune* office, in one of the busiest corners of New York, and of raising it above the crowded sidewalk, compelled the placing of it close beneath the deep and massive segmental arch, one of the great openings of the basement story. All these influences acted together to produce a most unusual and striking composition, as shown in the Plate.

On the other hand, in the extraordinary school of portraiture developed in France between 1875 and the close of the century, and embodied the most frequently in heads alone—mere heads, in each case supported on its characteristic and individual neck—it is notable how detached, how vigorous and even violent these portrait heads became. The head of the painter, Jean Léon Gérôme (Plate LIV) by that same Carpeaux who modelled the Four Quarters of the Globe (Plate XLIV), is one of the most spirited of those portrait heads which, as the visitors to the Salon know well, are scattered about *le jardin* year by year,

carried out as they are in bronze, in marble, in terra-cotta, or simply in the plaster casts taken from the original clay model.

The question of sentiment combined with portraiture is well set forth in the famous and really important relief by Dalou (Plate LV), in which is recorded the resistance of the Tiers État, or the popular branch of the States General, when in 1789 it was undertaken by the court to snuff them out —them and their attempts at universal reform—by sending workmen to break up the room and provide for some fandango of the court. It was the 23d of June, and the king had just left the hall, having issued the most peremptory command that the Three Orders of the States General should meet separately, each in its own hall. Meantime the workmen had already come in to remove the benches. The Marquis de Dreux-Brézé, who was then master of ceremonies, came in and asked the president if he had not heard the order of the king. To this the president, Bailli, answered that he had no power to disperse

the assembly without its order. Mirabeau, one of the deputies, came to the front of the president's table and, speaking directly to the master of ceremonies, reminded him that he had no right of speech or even of presence in the assembly, and that his orders could not be listened to. This episode, one of the most important and remarkable in modern history as the commencement of the world of modern politics, the breaking down of privilege and the installation of democracy, is rendered here with entire fidelity to surroundings, to costume, to the passions and interests at stake, and even to fidelity of portraiture; for there is no reason to doubt the belief commonly held among artists and students in France, that all, or nearly all, of the heads are studies carefully made from the still preserved portraits of the time.

CHAPTER IX

RECENT ART, PART III, MONUMENTAL EFFECT

It is said elsewhere that there is often difficulty in distinguishing between sculpture of sentiment and sculpture of monumental character. In this chapter we consider those productions of that art which are used and presented in a monumental way, without any attempt to exclude from this category works which may express sentiment on the one hand, and on the other hand may be chiefly studies of sculpturesque beauty without other significance. Thus in the famous monument by Daniel C. French, in The Fenway at Boston, Massachusetts, and erected in honor of John Boyle O'Reilly (Frontispiece), there is indeed a very refined and subtile feeling, and also a very attractive treatment of the problem of the human figure in easy yet correlative attitudes: but our main purpose must be here to consider its monumental value. The central figure is, of course,

Plate LV.—RELIEF, BY JULES DALOU (B. 1838); MIRABEAU ANSWERING DREUX-BRÉZÉ; MODELLED FOR THE PALAIS BOURBON (CHAMBER OF DEPUTIES).

Plate LVI.—MONUMENT TO THE EMPRESS AUGUSTA, NEAR THE ROYAL LIBRARY, BERLIN, BY H. W. F. SCHAPER (B. 1841).

Hibernia, and on the right of this embodied nationality sits a figure suggesting the Military Courage of Paul Dubois (see Plate XLIX), and standing here for the same or a similar quality, for O'Reilly was the soldier by choice and by instinct, and did what he could to organize military action in behalf of his fatherland. The figure on the left of Hibernia is Poetry, and the gesture, the movement of the right arm by which a twig of leaves is offered to Hibernia that she may twist this memorial of the poet O'Reilly in her crown of fame, is often and rightly praised. The sculpturesque quality of the group is probably more marked than in any other work of this sculptor. And here it may be well to remark upon that comparison of this poet in form to the poet in verse—Longfellow—which has been made by sincere and admiring friends of the sculptor, French. The resemblance, of course, is in the simplicity and homeliness of the sentiment, expressed on the one hand by the familiar verse, on the other hand by the simply

posed figure or naturally organized group. The sentiment of a Longfellow poem is apt to be in the very obvious patriotism of the warrior, the every-day virtue of the workman or of the wife, the appeal to memories of childhood, the association of humanity with something beyond humanity. Much in the same way do the conceptions of French manifest themselves. Gallaudet Teaching the Deaf Mute, the Milmore tombstone, with the winged and draped Death arresting the chisel of the young sculptor, are both of them illustrations of this simplicity of aim in the intellectual reach of these sculptures. But there is in French's work an immeasurably greater achievement in the use of the quality of art than there is in the poems of Longfellow. These last (the poems) are disfigured by solecisms; expressions that are dragged in for the sake of the rhyme, serious blunders in taste and in form, which absolutely prevent the acceptance of these poems as of very high rank; whereas the technical art of French is always true and

pure, resorting to few exceptionally unfamiliar devices, achieving its results in a sufficiently familiar way, but still achieving them and evidently disappointing no one—neither the artist nor the students of his work. A comparison with Tennyson would be more in the way, one would think, for the musical charm of the poet may be matched by the visible rhythm of the sculptor; while neither of them has, as it would seem, a supernal message to deliver.

In comparison with this is to be named the monument to the Empress Augusta at Berlin (Plate LVI), a grave and dignified work by H. W. F. Schaper with an emblematic subject in the marble bas-relief let into the pedestal. It is obvious that here the monumental impulse carries it over the thought of portraiture. "Flattery," as Disraeli is supposed to have said, "is important in statesmanship, and wherever it is used for royalty it has to be laid on with a trowel." Accordingly we do not ask that the statue of a beloved empress should be realistically truthful. It is more important that our

ideas of a pious, helpful and stately personage be embodied in the work. We are reminded of the positive order which Napoleon's Chamberlain sent out early in the days of the First Empire, calling the attention of the painters of the day to the necessity of giving an important military bearing to the central figure in their compositions.

For there are two main considerations in a monument which includes representative sculpture. There is the dignity, the architectonic disposition of the whole design, as of its great subdivisions; and there is the stately character which must of necessity be given to the principal figures. The first of these two requirements is at the bottom of what would otherwise be an absurd—an inexcusable—device, the use of the high pedestal. In the subject before us the lower edge of the white marble bas-relief is about six feet above the neighboring surface of the pavement, and it is six feet more to the platform upon which the Empress sits. If, now, we should look at the portrait statue with something like the same angle of vi-

sion with which we would approach a living woman seated in a chair of state raised a step or two above the floor of a throne-room or the like, we should have to recede from the monument for such a distance that the value of the sculpture could no longer be appreciated except by the use of a powerful field-glass. Two hundred feet horizontally away from the statue would be about the distance which one would have to recede in the case of this Berlin monument. In reality, most persons (it is a matter of daily observation) fail to see a portrait statue or a symbolical group, when raised in this way upon a pedestal. They fail to see it as it really is; they take in the general outline shown in light against darkness as in the present instance, or in darkness against bewildering and modifying light, as when the sky forms the background; or still worse, the outline—that is to say, the separating edge between the statue and that against which it is relieved—disappears, and the subordinate masses of the sculpture assume far too great a proportional emphasis.

The fault of the high pedestal, the injury done by it to the piece of sculpture which it supports and ought to set off, is felt most strongly in the case of equestrian statues. That one which a wise writer said was "after all the only equestrian statue in the world," the Marcus Aurelius in the Campidoglio, stands on a pedestal not more, certainly, than nine feet high, and the horse and man, much larger than life, seem near to the spectator. But note what the Romans of modern Rome did when "Italy and Victor Emmanuel" erected a monument to Garibaldi, on the Janiculan Hill. If there is any truth in proportion, or if one can scale the thing at all by a photograph taken almost exactly in elevation, the horse's hoofs are thirty feet above the surrounding level, and that means that the thousands of visitors will see it from beneath in a way which makes the belly of the horse and the boot-soles of the man much the most prominent objects, while horse and man alike are foreshortened in the most ungainly of all ways. For can you compel spectators to go

away five hundred feet and to use powerful field-glasses? Is it alleged that the sculptor has it in his hands to model his group for the place it is to occupy? The answering doubt is whether it is possible for any sculptor to achieve that feat when the contradiction between the natural requirements of the student and the natural difficulties of the place are balanced one against the other. So with the famous monument at Venice, that which is crowned by the Colleone statue; is it not the complaint of every one who visits the City of the Lagoon that the pedestal is so high? In fact this pedestal was a special study, a delight, to the artist who designed it, and he was too busy thinking of his order, of the delicately imagined Corinthian columns of Renaissance type, to remember what he was doing to the statue above. For indeed the Campo where it stands is very small! We may, indeed, cross the little bridge and see the statue from the greater distance, directly in front of the rider, but for any other point of view (and that is not the best point of view

for the equestrian statue) one is limited to the eighty foot retreat which is practicable on either side. It does not appear that modern arrangements are much more intelligible, though there are exceptions to the bad rule. Think of the valuable Thomas equestrian statue by J. Q. A. Ward, at Washington, on the high pedestal, which in its turn rises from the top of a sloping mound of green, which again is enclosed by a railing—a frank notification to everybody that this particular statue, one of the most intelligently designed of modern times, is intended by its owner, the Municipality of Washington, to be a mere commonplace of public magnificence—not a work of art which we are to see. It is true that this keeping of the spectator at a distance of 120 feet more or less, is a good rule if no other means could be used to persuade the spectator that it could only be seen, placed as it is, from some such distance as that; but it is the frank acceptance of the situation that one complains of—the bold statement that the equestrian statue has no message for anybody who is not prepared to

examine it through a spy-glass. This fault is wholly avoided in the case of the Shaw Monument on Boston Common. That remarkable production, a huge alto-relief, is set so that one approaches it close, the Beacon Street sidewalk leading quite up to the slight terrace upon which you are free to stand while you gaze into the details of the bronze. The monumental effect, the idea, the bigness, the display of a long and stately inscription intended to be studied and remembered, is all relegated to the side facing the Common, where the ground is many feet lower and where there are benches from which you can study the Latin as well as the architectural ordonnance at your leisure. Robert Gould Shaw was colonel of the first negro regiment, and was killed at Fort Wagner while leading his troops. He is shown riding beside the men of his command (see Plate LVII) and the piece has been greatly in the public eye ever since the erection of the monument on Boston Common. There must arise, of course, the gravest inquiry into the fitness

of the composition for an alto-relief on a large scale set up in the most prominent place, and forming the greatest part of an important and prominent monument. For that purpose it seems to many persons much too familiar and off-hand in its composition. It is too much like a picture in a book; that is to say it is not merely a painter's rather than a sculptor's work, but it is even more the work of an illustrator than of a painter. If produced in a wood-cut on such a scale that it would go easily into the page of an octavo it would be more, as it seems to many of us, in its true place—the design would be—than when carried out in this grandiose form. That this opinion is not universal nor even a general one, is evident enough, nor is it intended to insist upon that or any other opinion in these pages; but it is quite obvious that we must make it clear that such an opinion exists and is held by the most ardent lovers of sculpture. Like the Sherman monument by the same artist, recently set up in New York, and which there has been hardly time as yet to

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Plate LVII.—RELIEF FORMING MEMORIAL OF ROBERT GOULD SHAW; BY AUGUSTUS SAINT GAUDENS (B. 1848); ERECTED IN BOSTON COMMON.

Plate LVIII.—FONTAINE MOLIÈRE, PARIS: STATUE OF MOLIÈRE, BY G. B. SEURRE (1795-1865); SYMBOLICAL STATUES (COMÉDIE SÉRIEUSE, COMÉDIE LÉGÈRE); BY JAMES PRADIER (1792-1852).

study aright, this work is less attractive, less powerful, less valuable as a work in pure form than it is when considered from the point of view of portraiture, of narrative, of appeal to popular sentiment. But the object of a great and important work of sculpture is and must be very largely the presentation of pure form in a new and charming aspect. What has the sculptor to say so important as this: "Come and see this new combination of masses beautifully composed, made up of details beautifully modelled"?

Monumental sculpture is not often as near to being a work of pure sentiment as in those two interesting examples, the O'Reilly Monument and the Shaw Monument. The sculpture of modern France which is, after all, the field in which we study most easily, will give us examples enough of that truth. Plate LVIII shows the wall-fountain which serves also as a monument to Molière; standing near the great theatre which we consider almost as the earthly home of the famous dramatist.

This work was designed by Visconti, and there are two admirable symbolical statues by James Pradier, with the seated one of Molière by Bernard Gabriel Seurre. This is the finest of the wall fountains of modern times, and is almost a perfect type of what we should be aiming at for the adornment of our American cities. As yet no one has found a way to appropriate the little piece of ground necessary for the basin and the architectural mass, nor the blank wall against which it is to be set up.

In Vienna the monument to the Empress Maria Theresia (Plate LIX), the work of Kaspar Zumbusch and Karl, Freiherr von Hasenauer, was not completed until 1888, and yet is far more like the art of the languid and indifferent age which came to an end about 1850, than is the monument just described, which dates from 1845. There are four equestrian statues of four of the military chiefs of the reign, and between them four standing figures of the statesmen of the time, Kaunitz, the famous Chancellor, in the middle of our picture,

Plate LIX.—MONUMENT TO THE EMPRESS MARIA THERESIA, QUEEN OF HUNGARY AND BOHEMIA, IN VIENNA, AUSTRIA. THE SCULPTURE BY G. C. ZUMBUSCH (B. 1830).

Plate LX.—MONUMENT TO ADMIRAL FARRAGUT, MADISON SQUARE, NEW YORK; BY AUGUSTUS SAINT GAUDENS (B. 1848).

with the collar of the Order of the Golden Fleece on his breast and dressed in his official robes of ceremony. These figures are all above life-size, and the seated statue of the Empress is colossal. There are, moreover, four groups, not in relief, but rather in the form of statues relieved against the background formed by the pedestal, and these again are portrait figures of the military and civil celebrities who served the empress. Moreover, the pedestal itself is not ill designed, a good order, well proportioned, and the management of the niches between the coupled columns more than usually successful; and yet the whole thing is uninteresting in a very surprising way, and it is worth any one's time and effort to discover the reason for this comparative failure. As we look at the single statue of Kaunitz it will probably seem to most of us that it is a masterly portrait statue, and again the huge figure of the Empress is well composed, and if we must have colossal statues high above the eye, this is the way which suggests itself as

the most natural to carry out that scheme. Neither is it quite sufficient to urge the difference in scale between the portrait figures below, the Empress above, and the intermediary Virtues which form pinnacles as it were, to the central, spire-like mass; for this contrast is not enough to account for the feebleness of the whole. The monuments of antiquity and of the Middle Ages, and some of those of modern times, go to prove the contrary—to prove that you may set up little figures alongside of large ones and make a design thereby. This is not the place to undertake an elaborate criticism of the monument in question; and it is offered here as an excellent example of the learning, labor and good will of modern times going astray—as they have done so often.

A strange contrast to this is in the sculptures of the pedestal (Plate LX) which, by the architects McKim, Mead & White, and the sculptor Augustus Saint Gaudens, was carved and set up to support the bronze statue of Admiral Farragut. Those splendid figures of Patriotism and Courage are treated

in an absolutely decorative way, that is to say, combined with sculptured lines carved in stone and suggesting obviously the sweep of the ocean, the officer's sword, and even the lettering needed to express the thought in which the monument was erected. The statue itself is, of course, a part of the composition, and we will not judge the exedra as if it had not a statue to support; and yet it seems unnecessary to insist upon the statue at this moment. It is a very noble portrait, singularly simple and direct in design.

Plate LXI is another work less happy in its composition but equally representative of the slowly forming modern system of design. The work is not classical nor even pseudo-classical of any school; although the heavy stone masses and the somewhat awkward bronze festoons of the pedestal call up a memory of the later years of the seventeenth century: that is of no consequence; what is valuable about the fountain both as an independent work of art and as a landmark in our slow progress, is the daring treatment of the red Indians,

both men and maidens. It is not necessary to reckon with the bronze stag which serves as the finial; but the four Indian girls who surround the great central shaft of the fountain are extremely well placed as decorative figures and are interesting as racial studies, and the men—the Indian braves—mounted upon the four pedestals on the edge of the basin, while faulty enough in their exaggerated realistic attitudes and in this way helping little the reposeful character which a monumental fountain should have, are yet individually attractive studies of the type. The Indian spearing fish, the Indian raising the left hand in friendship or in desire of a parley, the Indian with bow and arrow, and the Indian striking with the tomahawk, are a shade too ethnographical —not quite subdued to the artistic purpose of their share of the monument, but in themselves they are of importance.

Considering now the very few works of associated sculpture in the adornment of large, prominent and utilitarian buildings, we have to note that the influences upon

Plate LXI —CORNING FOUNTAIN AT HARTFORD, CONNECTICUT, BY J. MASSEY RHIND (B. 1853).

Plate LXII.—STATUE, ATHLETE AND SERPENT; BY SIR FREDERICK LEIGHTON, AFTERWARDS LORD LEIGHTON (1830-1896).

architect and sculptor are in our own times contradictory and irreconcilable. Moreover, this has been the case since the beginning of the revived interest in decorative architecture at the middle of the nineteenth century. On the one hand the sculpture of the European Middle Ages with its astonishing fitness for its place, its adaptability, its unique and unmatched effectiveness as a part of the ornamental structure—on the other hand the sculpture of antiquity with its superior beauty and perfection when considered merely as sculpture—these two evident triumphs of art have attracted those minds which are the most trained to receive beauty, and, according to the occasion, those artists and employers who are in a position to utilize it.

There is still a third course which we may pursue if we will, and this is laid out for us by the only race of architectural artists who in the modern world employ sculpture on a grand scale and continually. Their plan is to erect their great building, and to put up on pedestals ranged along its

front, statues—some greater than life-size, and groups perhaps on a still larger scale; with occasionally figures in metal at the crests or at the points of the roof. These statues may be portraits, ideal portraits, or embodiments of virtues and qualities. These groups may be expressive of the object of the building, or generally of the epoch and the political situation. In either case they are not architectural sculpture in any accurate sense of the word. In this the example of the Greeks has been, perhaps, too powerful; and because the sculptures of the Parthenon might have been taken down and others put up without disturbing the ordonnance of the building at all—as the Parthenon would still have been the Parthenon without the sculptures of the pediments or with entirely different groups there—it is inferred that the statuary may or may not be put in place on a modern Paris structure. It is a good place to show off the statue—though this may also be disputed in view of the height of that statue above the pavement; but ex-

cept for this the building does not need sculpture, which, indeed, forms no part of it. At most it may be said that the front of the Hôtel de Ville needs its statuary as a mantelpiece in a drawing room needs its Sèvres vases with a clock between them; and yet we do not consider that the mantelpiece needs its *garniture de cheminée* in order to be a complete mantelpiece.

Evidently there is much excuse for this way of regarding the sculpture connected with a monument—an excuse which draws its strength from the example of the all powerful artists of antiquity. Greece and Rome did nearly this same thing. The Renaissance and the years immediately following saw the development of a more intelligent use of sculpture in connection with buildings. It was not pushed very far; sculpture was still mainly for tombs and for isolated statues through those great artistic years, 1400 to 1500, as set forth in another part of this book. But still the attempt to employ sculpture on the building itself remains a continual effort, a constant aspira-

tion, an ideal standard of excellence; and in such buildings as the Library of St. Mark (begun 1536) this is carried out in a very perfect way, though without much elaboration (see Chapter VI). Since that time the placed statue has held control, and of all ways of placing it certainly the least successful is that which was taken up and approved by all Italy for a century—the setting of isolated statues upon the cornice, sharp against the sky. Of course, if you are not considering the beauty of the sculpture you may do this with freedom and may improve your building by the upright figures rising in the clear air, which again seems to fill the space between them and produce a beautiful pattern of a simple sort —that effect we are accustomed to in battlements, in pierced parapets, in balustrades of all sorts. It is, however, a poor way to treat your costly sculpture of human subject, because of the brilliancy of the sky, which is really the poorest background that sculpture can have. So in America the statues by J. Massey Rhind are fortunate in that

they stand on the entablature at the top of the ground story and are relieved against the second story wall of the Surety Building in New York and of the Exchange Court Building, a few streets further south. The unlucky white marble palace on Madison Square in New York, the home of the Appellate Division of the Supreme Court, presents sculpture in the round and raised high against the firmament; but this building is indeed unfortunate, for even that sculpture which is displayed with the attic wall as a background, arranged upon the frontons of the great windows, and resting upon the ramps of the entrance doorway, is ill placed.

Far more agreeable is it to note those buildings which have been treated in a masterful way, first with sculpture subdued and restrained to the condition of the mediæval style; second, with the sculpture treated indeed, as forming a part of the building, and yet so modelled with the full swing of the studio-taught artist's independent conceptions, filled with his ana-

tomical knowledge and designed according to the considerations of his education and his surroundings, and therefore hardly architectural in character. For it must be noted that in a time when there is very little architectural sculpture, the conditions of architectural sculpture are, of course, largely ignored and misunderstood. Is it supposable that even the most intelligent man, even the most highly trained and most nobly ambitious sculptor, can foresee the effect of his work once the last scaffolding is down and the sunshine streaming upon it? Where has he, where can he have had, the experience to set him right? The existing architectural sculpture which he may look at with a little respect, is either that of a declared revival of a now less esteemed style (that is to say, of the Gothic revival of 1850 to 1875), or else it is the single daring attempt, like that which he has undertaken for himself,—the belt of figures on the Campanile of the Brattle Street Church in Boston, or the portrait and ideal heads wrought into the capitals

of the great State House at Albany. Accordingly we are to look for sculpture too little studied for itself, in the strictly faithful architectural setting forth of certain Romanesque church porches and church towers: we are to look for much excellence in sculpture but far too little decorative consideration, in the bold friezes and groups of sculptors who do not propose to be hampered by their surroundings. Those are the handicaps. Neither one nor the other class of sculptors can avoid their fate. The hindrance is on them and on all, the absolute authority of the mediocre. We do not know which way to turn when we want architectural sculpture, and when we try we are not to be surprised by the partial failure of our efforts,—for partial failure was foreordained, and we are fortunate to secure even partial success.

It appears that there is still open to modern designers a decorative combination in which the sculpture shall control the scheme,—shall be decidedly the most important thing. In a realistic modern way

without much reference to tradition of any kind, the Farragut monument (Plate LX) excells. In a more traditional way, and on lines laid down by the French Renaissance three and a half centuries ago, a monument already named is a sufficient example: let us consider it a little farther.

The work of Paul Dubois attracts us greatly by its exquisite modelling: his Eve entering on Life (*Ève Naissante*) is a nude statue of unsurpassed merit in this respect, among moderns. The same sculptor has produced the statues of the tomb of La Moricière at Nantes, already named (see Plate XLIX) placing four allegorical figures at the four corners, and the recumbent statue of the dead man, covered with the pall, upon the marble bier. This is shaded by a canopy of delicate Renaissance architecture, of which the design is helped by the sculpture. No modern piece of combined sculpture and architecture surpasses this: nor can we point to a more fit and perfect way of placing and using the best sculpture the age can produce.

CHAPTER X

RECENT ART COMPARED WITH GREEK STANDARD

In Chapters I and II there is discussion of those works of sculpture which are unquestionably of the best epoch of Greek art; and furthermore of those which, without being accurately dated, have the characteristics of the best epoch. It is pointed out that these classical sculptures constitute our general standard of excellence in sculpture considered by itself—not as allied with architecture—not as a part of a decorative scheme. In Chapter III the inquiry is carried a little farther, so as to include those sculptures in which the Greek tradition was strong, while yet the Roman control made for a large field and wider sympathies, though at the cost of technical merit and of the artistical charm which goes with it.

This, morever, is our theme in this essay: sculpture for itself, sculpture for sculpture's sake. The decorative side of sculpture, with

all its far-reaching alliances with the material used, with the surroundings and with the exact placing of every piece of pure form among masses, small or large, of comparatively unorganized parts: all that is out of our reach at present. Some slight allusion to monumental effects, and even the naming of architecture in connection with sculpture has been inevitable: but that is merely because so much great thought has been bestowed upon sculpture so allied; some epochs knowing no other grand sculpture than that applied to building.

Let us now continue the examination of pure sculpture, and consider in the present chapter the relations of classical art to that of the nineteenth century. It may be well to compare separate works piece by piece; but it is also well to note what are those special peculiarities of classical work which the modern world accepts as giving that whole body of sculpture a rank attained by the sculpture of no other period.

When the well known Castellani Collection was brought to New York, about 1875,

while one amateur desired to see the beautiful majolica bought for some American museum, while another longed to see the engraved gems kept together and preserved for the United States, and while these two departments attracted much the most general attention (being, as they were, very splendid and rich) it was noticeable that artists of the more thoughtful and better informed class, painters and architects as well as sculptors, were attracted by the marbles of the collection, although much broken and defaced, and although no famous pieces were among them. They were not of first-rate quality ; but they were antique. There was not one piece which could be mistaken for a Greek original of the time of Phidias, of the time of Praxiteles or of the Alexandrian period. The artists who most craved their permanent possession for the citizens of New York saw in them merely a record of ancient methods in studying and modelling the nude figure, and in dressing the marble. They called one another's attention to the fact

that, even in confessedly inferior relics of a great time, there was something visible of that secret which the Greek artists and their imitators had preserved, until the collapse of the Roman imperial system with its Grecian proclivities. Here in these marbles, it was boldly said, there was fine modelling—such modelling as was hardly used by the men of the Risorgimento (though they had the secret of a special charm of their own)—such as was not attained by the men of the seventeenth and eighteenth centuries—such handling as had been extremely rare in the second quarter of the nineteenth century. These second-rate antiques were asked for eagerly, then, that they might influence for the better the technique of modern work. The degrees of merit are so hard to fix and to limit: and yet they exist! The Theseus of the Parthenon or the Hermes of Olympia may be in our highest class; the "Antinous" of the Vatican (Plate VIII) may come in the next rank, and the Germanicus (Plate XII) in the third. There is no limit at all to these

gradations; "no chess-player so good that he won't find some one who can give him a castle," but the chess-player has the deciding test of check-mate, a test which we cannot apply in matters of Fine Art. Some of the Castellani pieces may have been as fine in quality as the Germanicus: others were assuredly altogether inferior: but the collection together might have helped our sculptors greatly.

The present writer, going to Paris to the exhibition of 1878, was so fortunate as to meet on the first day of his arrival an American sculptor, now known as of the first rank, then a young man and building up in Paris the edifice of his great fame; and the question passed, What pieces of sculpture in the exhibition should one look at, if he desired to see first-rate modelling? Who is there, of living men, who can show me something of the ancient thoroughness? "Never mind the subject, or the purpose, or the size and dignity, or the skill in composition; what have you noticed during the two months since the exhibition opened

which is supremely fine in modelling?" The question was answered in a satisfactory way, and the circumstances of the answer involved the recognition of one great sculptor's greatness. For, while a sculptor might be identified as a master of subtile form in the trunk and limbs, the shoulders, the ankles and wrists, the cheek and brow—and yet as feeble in posing his figures or in grouping several figures together, it is noticeable that we do not often find such weakness allied to such strength.

And yet there are those two forms of excellence in modelling, and a piece of work may greatly excel in one way and be far less strong in another. Let another true story illustrate that truth: A celebrated American painter being in Paris about 1890, was asked by an American sculptor there how he approved a certain elaborate composition of many figures—the work of the inquiring sculptor. The answer made by this painter was that he, the speaker, had had recently many opportunities of studying the nude among whole

races of people who lived habitually unclothed or nearly so—whose daily occupations in a warm climate made clothing a superfluity: and that with this gained insight he could state rather boldly that human beings actively employed, in vigorous action, a number of them together, posed and moved and passed from one attitude to another in a very different way from what they would do were they still or moving gently, and were each person alone. Moreover, it appeared that the body would be greatly swayed by its own action upon a very heavy implement: the rower with a sweep would not hold himself like the rower with a light pair of sculls. "In short, your figures seem to me as if you had posed one at a time, and not as if you had imagined the group in action." This was obviously meant as hypercriticism, that is, as remote and refined analysis, seeking for the most perfect achievement in art, and ready to recognize that achievement as well as the lack of it. Of course your figures are good (so runs the *dictum*), but still they,

as a group, lack one element of greatness. The sculptor's answer to this criticism was, in effect, "We are not trying, nowadays, in Paris, to do the pose and the effect of action so much: what we are trying now to do is *le morceau.*" That expression meant, of course, that for the time being the Parisian influence upon the younger men was taking them towards the careful study of wrist and hand, leg and foot, cheek and jaw, temple and ear, the articulation of the knee joint, the setting on of the arm at the shoulder: and all this for its own sake, as beautiful in form, not as expressing life by seeming movement.

Even the modelling of *le morceau* allows of two interpretations. One artist may be more interested in the exact expression of those facts of nature which are beautiful in themselves, in good examples, and are of the highest degree beautiful in an artistic sense—those facts which have to do with structure primarily, the joints, the setting on of limbs, the action of the fingers in holding an object, the grip of the toes upon

the ground when a strong effort is made by the whole body, the pose of the head in this and in that movement of the whole frame. Another may care more about the *méplats*, that is to say, the slightly rounded, partly flattened, subtile and indescribably delicate modulation of the cheek in youth, of the upper arm in a well developed man, of that strange and almost unseizable passage from shoulder to neck on either side. The famous recumbent statue of the Parthenon Pediment, the Ilissos, the headless one in the British Museum (see Plate IV), is famous among students of art for the hollow on the under side of the right thigh, where, as the right knee is raised slightly, the great muscles of the thigh relax, and a curious soft and yet firm condition of those muscles is made visible. That was pointed out by our teachers of drawing, a half-century ago; it is a commonplace: but the similar relaxing of the walls of the abdomen is as remarkable, only not so easy to remark. Indeed, analysis need never stop: body and limbs, that marvellous statue is

one and not many parts; a faultless expression of repose. This is an achievement indeed; and the point to consider is that it involves the modelling of *le morceau* in both of the senses in which the expression may be used, as just now stated. Do you care for subtile gradations of surface? Do you care for artistic expression of important natural facts? In either case you are suited here, your demands are met in a satisfactory way.

Another artist will care more for pose and for the expression of action. Let it not be assumed that he disregards the details; indeed he cannot complete his expression of the human body in action without attending to the details. The statue modelled by the English painter, Lord Leighton, and exhibited in 1877, represents a vigorous man strangling a python who is trying to crush him in its folds; and everything here may be thought to be sacrificed to the expression of violent effort resulting in no rapid movement, but in the great exertion of strength in other muscles than those of

locomotion. This is expressed finally in the pose of the figure (see Plate LXII); but the very matter alluded to, the grip of the toes upon the ground and of the fingers on the serpent, is as important to the expression required as is the attitude of the whole body; and therefore both have been considered equally. Still, in any such piece of work, the artist will think first of the pose of the whole body. If his figure is represented as in motion, the very first thing to do is to make it steady on its legs, well poised, so swaying with the action of walking or running that the momentary attitude, the very position given to the block of hard material, shall be that of the man in the momentary pause between two of his strides. This figure by Leighton is "academic," completely so,—the very idea of a school piece, but see how much the academic teaching can give! One of the wisest of living artists says of the mighty Rodin that he needs, terribly, a year of the École.

In the group "Au But" (see Plate

XXXV) the attempt is, of course, to give the idea of very rapid motion, of headlong running with the goal close in view and each one of the three runners striving to reach it first. Obviously the chief thing attempted is the expression, in each figure, of such hold upon the ground and of such balanced action, one foot upon the ground during the instant between two great leaps, that the idea of rapid running shall be given, while still nothing hopelessly ungraceful results. The muscles of every part of the body are affected, in reality, by such action as this, or it would be more accurate to say that they effect such motion; every muscle, as it were, joining in the combined effort made by the whole form: and this action has to be expressed in the modelling of the surface, even in its smallest part; for the chief thing that the artist has cared about is that his figures shall express the idea of triumphantly swift movement in running.

Now, in antiquity such motives for statues or groups were uncommon, and yet

Plate LXIII.—STATUE, CALLED THE BORGHESE GLADIATOR, LOUVRE MUSEUM.

Plate LXIV.—BROKEN STATUE, CALLED TORSO OF THE BELVEDERE, VATICAN MUSEUM.

we might compare with the group by Mr. Boucher the famous statue in the Louvre (Plate LXIII), called formerly the Borghese Gladiator, but now admitted to be the image of a Greek engaged in a march or charge or combat, carrying on his left arm a heavy shield. If the right arm, which was never found and has been replaced by a modern restoration, supported the long spear, then these would be the arms of the Hoplite, or heavy-armed Greek foot-soldier; and why should not the statue represent the Pyrrhicha—that ceremonial parade which we often call the "Pyrrhic Dance"? The piece has been variously ascribed to the pre-Phidian epoch, and to a post-Phidian epoch, even to a late one, as to the Rhodian school; and the probability is that it is nearly contemporary with the Aphrodite of Melos and the Belvedere Torso; but the noticeable thing about it is that the artist has used the action of the swiftly moving man carrying a considerable weight on his arm, merely to give him a pose which he, the sculptor, has enjoyed—which as the modeller

of the body he had found new and delightful: and that he has hardly tried to express the idea of rapid movement at all. The very fact that the statue was called by modern sculptors and museum-authorities a gladiator, and that the assumed position was that of the fighter guarding his head with a round buckler while he prepares a cut with his armed right hand—that fact seems to point to an admitted lack of positively determined pose, and if you choose you may retain the old belief that the figure did represent a combatant, and you may dismiss the idea of his being engaged in a march. The fact that the pose does not express either one or the other condition in a positive way, seems especially the point. No one could doubt the significance of the modern group: and all that is left for the student to do is to study the pose of each figure and the modelling of each limb and of the torso of each, with a view of seeing how far they bear critical examination as expressing this action which is evidently intended.

Now note another side of the sculpture of

antiquity. We may examine some of those Hellenistic reliefs which, not easy to date with accuracy, are to be taken as of the time between the conquests of Alexander the Great, about 325 B. C., and the subjugation of the Greeks by the Romans two hundred years later.

There are many Hellenistic reliefs in marble which may be considered together with modern *genre* paintings; and which demonstrate the free and easy way of dealing with natural forms which the sculptor even of a great time will allow himself when he is not on his best behavior. There is a little of everything: in one of these in the Lateran Museum we have a child drinking, with admirably suggested action, from an enormous drinking horn which a smiling maid tilts to his lips; a small satyr with Pan-pipes, and a goatskin on his shoulders; an eagle on the rock above tearing his prey; a serpent winding his way up a tree towards a nest full of unconscious little birds, while the father and mother of the brood are perched on the

limbs beyond and seem to plan resistance; and all this combined with a tree-growth and a setting-on of foliage which has certainly no close reference to nature at all. The piece has no great merit as a work of thought, nor any vast importance as a decorative design, moreover it is designed as if under the influence of a painter, or of a school of decorative painting; and yet the lights and shades are pleasantly interspersed and intermingled, and this as one of many panels in a wall would be an attractive unit enough.

Of immeasurably greater power and range are the reliefs on some of the Roman sarcophagi; but these have been famous, indeed, for centuries, and have been a favorite study of generations of Italian sculptors. For our purpose, however, a more interesting subject is contained in that great upright slab given in Plate XIV, which represents the offering of a solemn sacrifice by the emperor, who is attended by the high priest of Jupiter and other attendants. In the background is seen what is probably meant

for the great temple of Jupiter on the Capitoline Hill. The interest of the piece to the student of sculpture is in the mingling of description and a significance beyond mere description. This great slab with figures nearly of life-size is as inferior to the Parthenon bas-reliefs in sculpturesque treatment as it is beyond them in its pretensions—in its range—in its attempt to interest the world of spectators. Let us say all we can of this Imperial art of the second century, A. D., for it is modern; it is the work of a sophisticated, organized, policed society, very like our own in some respects: and it is towards such a not wholly admirable manifestation of art that our twentieth century thinking and striving would tend, but that the sculptors of our time form a really noble guild of artists, inspired continually by the study of nature and guided by the most constant and most intelligent intercourse with the great past. That Roman relief is a splendid piece of ceremonial record: now let one of our modern men treat the great events of

our time in a way as abstract,—with as few figures,—in a form as susceptible of being built into a wall: but with the grace of the Italian fifteenth century, and the faultless details of early Greece. There is nothing contradictory in that.

The hope of any fine art is in the singleness of purpose of its workmen. That purpose is nearly certain to be purely artistic —we need not trouble ourselves about that —few indeed, are the painters or sculptors who trouble themselves about other than artistic purpose in their work. What we require of them is, then, an undisturbed and constant devotion to it. And, that this may be possible to the artist, the public must learn that only artistic work is to be had from an artist, and must really stop asking him for moral teaching, and archæological information, and general exhortation. That piece of sculpture which, alone among the works even of antiquity is accepted as equal in a later style to the work of the Phidians is a shattered and mutilated trunk (Plate LXIV). No one has

more than a tolerable guess as to the pose in which the godlike body was carved. It is called a Hercules, or rather a Herakles, and is so entered in certain catalogues, chiefly because of the fragment on the left thigh of what is thought to have been the lion's hide. What then? Whether it once formed part of a group, whether it is the original work of a contemporary of Lysippos and as great as he, though the ancient writings which we know contain no mention of him, whether it represents Polyphemos, the giant who loved Galatea, as one ingenious theorist maintains, what matters it? That which we regret is not the loss of the identity, of the legend, of the association, which a second century Greek would have with it: we miss the missing parts for their own sake, primarily, and then because we need to know what the attitude of the whole figure was, that we may better understand each part. That is what a sculptor feels, when he regrets this mutilation. There remains so much noble sculpture in the shattered block, that our enquiry

may close with it as it opened with reliefs and statues of the time of Phidias: pieces which alone equal the Belvedere Torso in sculpturesque merit. It is not probable that any twentieth century man will equal it: but that merit is, after all, the thing to seek. Even more than sentiment, even more than action, pure sculpture is the one thing needful.

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